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A LITTLE BIT OF MERRY OLD ENGLAND

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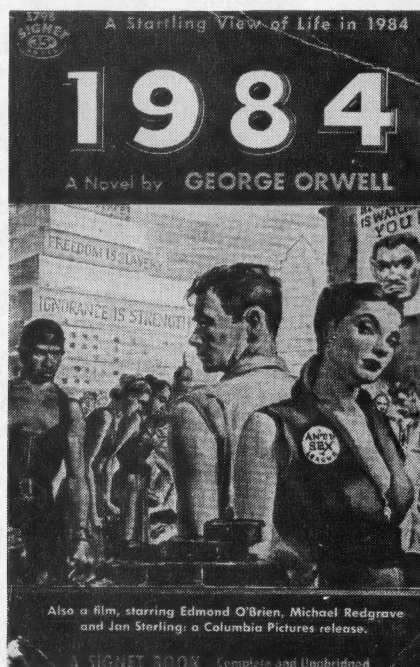
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| | | | |
|---------------------------------|------------------------|---------------|----|
| Bundles | News | | 4 |
| Movies | Terry Gilliam's Brazil | B. Mills | 6 |
| Television | PBS and Arts | J. Peel | 8 |
| Books | 1984 | B. Mills | 10 |
| Cheeseboard | National Who Club | J. Airey | 12 |
| Lalla Ward | Interview | D. Richardson | 14 |
| Evil Of Frankenstein | Review | E. Hoffman | 16 |
| Oz | New Disney Movie | N. Mills | 19 |
| Terry Jones | Interview | N. Gaiman | 23 |
| Doctor Who | 13th Season Guide | J. Peel | 27 |
| Terrahawks | Supermarionation | J. Bentham | 43 |
| Castles | New PBS Special | J. Peel | 46 |

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BUNDLES

THE RETURN OF VINCENT PRICE AND SHERLOCK HOLMES

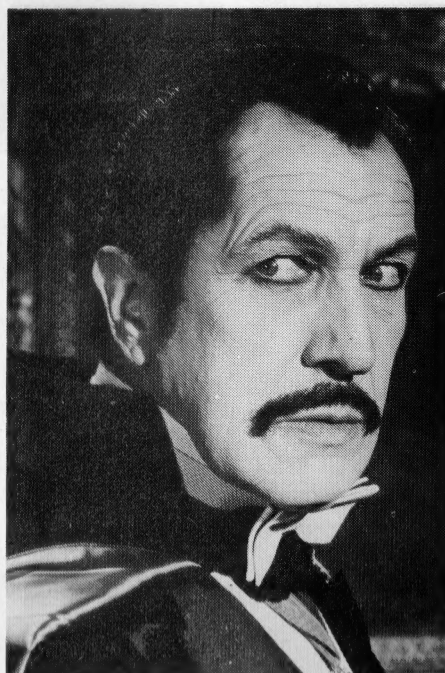
Vincent Price returns to Gorey Mansion on October 11th for a new series of PBS's *Mystery!* Some old favorites return, beginning with *Rumpole Of The Bailey*.

In a special two hour story, "Rumpole's Return", Leo McKern is once again the feisty British barrister who throws himself whole-heartedly into an assortment of cases. Here, he is in retirement in Miami, when She Who Must Be Obeyed (his wife, played by Peggy Thorpe-Bates) forces him (against her will) to return to battle for justice with his usual dry wit. Following this special, the series will revert to the usual one hour format for six further episodes of *Rumpole*.

November 29th begins five episodes of *Partners In Crime*, from Agatha Christie's Tommy and Tuppence Beresford stories. Francesca Annis and James Warwick star as the husband and wife sleuths in the 1920s. They debuted in the roles in *Why Didn't They Ask Evans?* from Mobil Showcase Network.

1985 has further stories in store. *Praying Mantis*, a three-episode story, stars Cherie Lunghi in a story about people in a murder conspiracy. *Woman In White*, from the Wilkie Collins' novel, stars Daniel Gerroll, Ian Richardson and Dierdra Morris. *Agatha Christie Stories* are adventure and romance, rather than her usual mysteries.

Finally, Sherlock Holmes, probably the greatest fictional detective of all



Vincent Price will be seen in *Mystery* and *Ruddigore* this season.

time, returns in *The Adventures Of Sherlock Holmes*, starring Jeremy Brett as Holmes and David Burke as Dr. Watson in 13 hour-long cases.

PBS SCHEDULE

SUNDAY

8 pm: *Nature* begins September 30th. This third season will cover the Yellowstone National Park, the Bateleur Eagle at home in East Africa and visit the infamous Sargasso Sea.

9 pm: *Masterpiece Theatre* opens on October 28th with *Barchester Chronicles*, adapted from two of Anthony Trollope's novels of a fictitious English cathedral city. In seven, parts, the series stars Donald Pleasance

(*You Only Live Twice*, *Fantastic Voyage*, *Halloween*) and the delightful Susan Hampshire (*The Palisers*, *The Forsyte Saga*, *The Young Churchills*). Following this will be a fourteen-part adaptation of Paul Scott's *Raj Quartet*, set in the final years of British rule in India. This is entitled *The Jewel In The Crown*. More news on both of these series next issue.

MONDAY

8 pm: *Wonderworks* begins October 1st. See last issue for details on this series.

9 pm: *American Playhouse* commences November 26th with the film *Testament*, starring Jane Alexander, about the aftermath of a nuclear war. Among other productions will be Alan Arkin (*The Last Unicorn*, *The In-Laws*) in *A Matter Of Principal* and a new version of *Cat On A Hot Tin Roof* with Jessica Lang (*Tootsie*, *Frances*, *King Kong*), Tommy Lee Jones, Kim Stanley and Rip Torn.

TUESDAY

8 pm: *Nova's* new season begins October 9th, with looks at sharks, Stephen Jay Gould's evolutionary theories and a celebrity science test.

THURSDAY

8 pm: *Sneak Previews* continues with Neal Gabler and Jeffrey Lyons looking at current movies on release.
9 pm: *Mystery!* See separate box for

details on the new season of this old favorite.

FRIDAY

9 pm: *Great Performances* starts October 5th, and this season includes *You Can't Take It With You* with Jason Robards (*The Day After, Something Wicked This Way Comes*); the musical *Sweeney Todd* with Angela Lansbury who starred in the Broadway production; *Judy Garland—The Concert Years* with Liza Minelli. This will also be the final season of *The Shakespeare Plays*, though none of these will be seen until 1985. 1985 will also see the next four productions in *The Complete Gilbert and Sullivan*, and will include Vincent Price in *Ruddigore*.

SATURDAY

6 pm: *Matinee At The Bijou* returns for its fifth season on October 13th. It features films, cartoons and serials from the Thirties and Forties.

Newton's Apple will also feature for five minutes from time to time. If you haven't caught this segment, do try it; Ira Flatow manages to produce some very fascinating items—such as the physics of karate chopping boards in half (just how *can* the hand stand it?) or the science of voice prints....

THE ARTS & ENTERTAINMENT NETWORK SCHEDULE

The Arts and Entertainment Network will be premiering several shows in their September schedule.

The Citadel (10 parts) from September 3rd, 8 pm. Adapted from the novel by A.J. Cronin, this deals with a young doctor faced with immoral medical practice in Wales in the 1930s. Ben Cross (*Chariots Of Fire*) stars as Andrew Manson, and Gareth Thomas (*Blake's 7*) is Philip Denny.

Fanny By Gaslight (4 parts) from



Barry Gray's music helped make Thunderbirds fly. ©Gerry Anderson

September 5th, 8 pm. This is the latest in their *Victorian Days* series, and tells of a young Victorian girl who is illegitimate, and whose step-father is arrested, throwing her back on her real father to care for her. She has to struggle to maintain her virtue in a corrupt and decadent home. Chloe Salaman is Fanny, Anthony Bate is Clive Seymore, Julia Chambers is Lucy and Michael Culver is Lord Manderstoke.

The Aerodrome is broadcast September 15th at 8:15 pm. It is set in England in the 1930s, with the Air Force moving into a quiet village, ruthlessly determined to take over the place. One of the villagers, Roy, joins up, and is caught up in the battle between village and authority. Peter Firth stars as Roy; Richard Johnson is the Air Commander; Richard Briers (*The Good Neighbors*) is the Rector and Jill Bennett is Eustasia.

The Misanthrope is initially shown September 23rd at 8 pm. Produced by Louis Marks (writer for *Doctor Who*). Set in post World War One Paris, this is the tale of Alceste, a cynical observer of the human condition, who falls in love with the decadent Celimene. Ian Holm (*Chariots Of Fire*) is Alceste;

Cherie Lunghi (*Partners In Crime*) is Celimene; Nigel Hawthorne is Philinte; Annette Crosbie is Arsinoe.

The Consultant (4 parts) begins September 28th at 11 pm. Chris Webb is set onto the job of tracking down a computer extortionist in a large London bank. But Webb is seduced by the power he discovers, and is lured into murder... Hywel Bennett (*Tinker, Tailor, Soldier, Spy*) is Webb; Jonathon Morris is Jake Kennedy; Donald Burton is Alex Harrington.

Two filmed documentaries on painters will also be aired for the first time in September, both written and narrated by Sir Lawrence Gowing. First is *Vermeer: The Spell Of A Woman* (September 5th, 11 pm). Little is known of this Dutch painter who rarely strayed from the place of his birth, but when he died in 1675, he left behind him 27 masterpieces. The second is *Cezanne: The Sense Of Sound* (September 12th, 11 pm). This 19th century French painter never made enough from his art to live on, yet left over a thousand oil paintings and over 200 watercolors as his legacy.

BARRY GRAY—A MEMORIAL

Composer Barry Gray died at the end of April, following several years of heart trouble. He is best known as the composer of the *Thunderbirds* theme for the Gerry Anderson series, and of other music for the Anderson productions.

He was one of the first people to become involved with scoring television shows in England, and made several experimental innovations in his musical scores. He listed his own musical influences as Bach, Mozart and Beethoven, as well as Debussy and Ravel, but his style was purely his own. In his early days, he wrote and arranged songs for Eartha Kitt, Hoagy Carmichael and for ten years was arranger-accompanist for Dame Vera Lynn.

When Roberta Leigh financed and helped Gerry Anderson with his first two series, *The Adventures of Twizzle*

Continued on page 55

MOVIES

TERRY GILLIAM'S BRAZIL

By Bart Mills

LONDON—Terry Gilliam on a film set is like a ten-year-old with a lifetime supply of Lego bricks. Directing *Brazil* in London, Gilliam, 44, was bounding around the playground—er, sound stage—with a fifth grader's unquenchable energy and transient enthusiasms.

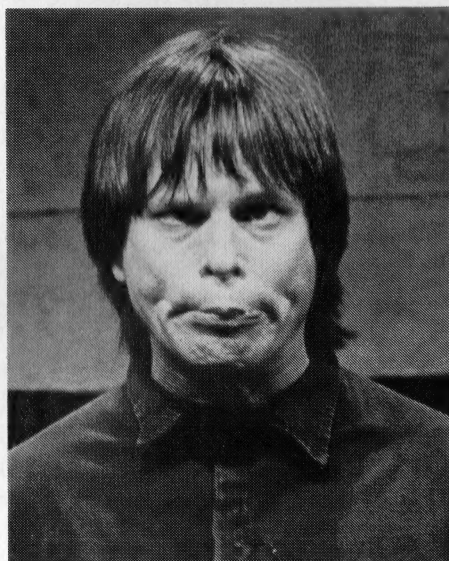
To survey the set of his strange political fantasy—"Part George Orwell, part Walter Mitty, and at the moment Orwell is in the lead"—Gilliam leaps onto the camera platform and climbs ten feet up, hand over hand.

THE MINISTRY OF INFORMATION

From under his boyish bangs, the gleeful Gilliam surveys the world of *Brazil* on the floor below. It's not what you'd expect from the title, which will be explained in due course. Gilliam's *Brazil* is gray—completely gray. In the film, the world is ruled by the Ministry of Information Retrieval. Today's set is the marbled, high-ceilinged lobby of the Ministry's headquarters. It looks remarkably like the entrance to BBC Radio's fortress on the Strand, Broadcasting House.

Down below, a gang of terrorists are rehearsing an assault on the Ministry. Their leader is Robert De Niro. But as they are all wearing cartoon character masks, the American actor needn't actually be present, and he isn't. De Niro's part is actually a cameo, and he will play his unmasked scenes later. *Brazil*'s star is Jonathan Pryce, playing a clerk in the Ministry. Co-starring are Michael Palin, Katherine Helmond, Ian Holm and Kim Greist.

Gilliam says with a giggle, "We have



Terry Gilliam on his best behavior.

to get rid of this set today, so I have two and a half hours to do this entire battle sequence. I don't have a clue what I'm doing. The scene is totally unplanned. I'm just faking it. Luckily, this isn't a proper action film—I just have to give the impression of action."

EXISTENTIALIST FILM

Asked to describe his film, planned for release at Christmas, Gilliam says, "I generally describe *Brazil* in a pretentious way as a post-Orwellian view of a pre-Orwellian world. That description bores everyone stiff, so they leave me alone. It's a very existentialist film. That's a word that turns a lot of people on, so throw that in, please.

"So what's it about? It's about a dreamer (played by Pryce) who tries to escape from reality. If one were doing a trilogy—and one should always talk

about doing trilogies—this would be the second film. Pryce's character is really the boy in *The Time Bandits* 20 years on. De Niro is really the same heroic character that Sean Connery played in *The Time Bandits*."

Like *The Time Bandits*, the successful 1981 fantasy that Gilliam also wrote and directed, *Brazil* has no firm setting in time or place. Gilliam says obscurely, "The setting is Christmas, sometime in the 20th Century. I'm mixing the century up, taking bits from the Eighties, the Sixties, the Thirties and jumbling it all up as it suits me.

"I don't try to justify everything. I just do it. I'll leave it to others to decipher it. I feel I shouldn't talk too much about it. Explaining movies keeps a lot of people busy, and rightfully so, because they've got wives and families to support."

BRAZIL MEANS IMPOSSIBLE ROMANCE

For the same reason, Gilliam is reluctant to talk about the film's title. *Brazil* seems to bear as much relation to the film's content as *Monty Python's Flying Circus* did to the free-wheeling revue for which Gilliam provided the animations.

It seems there was a popular song in the Thirties called *Brazil* with lyrics of the type that rhyme 'moon' and 'June'. For Gilliam, the song suggests the romance which dreamers in the cold, cruel world of *Brazil* long for.

Gilliam says, "I'm the only one not bothered by the title—but then I'm the only one who goes to films today. I tell the people at Twentieth Century-Fox and Universal Pictures, who gave me

the money, that a lot of films used to have one-word titles like travelogues: *Casablanca* and so forth."

Gilliam has been talking about *Brazil* since before he made *The Time Bandits*. "I couldn't get the studios to give me any money. But the success of *Time Bandits* changed their views. They're simple people. They understand the needs of a real artist. You only have to make \$40 million with a film for them to appreciate the value of what you want to do next."

ORIGINAL IDEA

Gilliam's original idea for *Brazil* involved an imaginary Ministry of Torture. As he explained it, "Torture would be presented as a business, not just a religious mania. For pulling out toenails, for so many hours on the rack, there is a price. If you're found guilty you pay the fee and receive the torture, all very businesslike. If you're to be burned at the stake, you're charged for the fuel. On top of that, you have to pay for the banquet afterwards."

"With this wrinkle, witch-hunts wouldn't fizzle out as they always have in the past. The witch-hunting industry would grow and grow. Towns would be keen to get a witch-hunter in. The wealthier the witches a town could identify, the fatter its treasury."

With the help of Tom Stoppard and Charles McKeown, however, Gilliam changed his script somewhat. For instance, the Ministry of Torture became the Ministry of Information. "After that, it took just a little Mediterranean sun, a hotel suite in Cannes, and here we are," Gilliam recalls. "Everyone wanted me to direct a film about Baron Munchhausen. It was apparently more commercial, but I decided I'd do the one that people didn't want me to do."

CAST AND CREW

The producer of *Brazil* is Arnon Milchan, whose previous work includes Robert De Niro's last two films, *The King Of Comedy* and *Once Upon A Time In America*.



The Monty Python group setting around the dinner table is visited by death in *The Meaning Of Life*.

Jonathan Pryce, the young British actor who astonished London with his *Hamlet* four years ago, starred on Broadway in *Comedians* in 1977 and played the villain in *Something Wicked This Way Comes* two years ago, was always part of the on-off *Brazil* project.

Pryce says, "Terry and I met when he and Michael Palin sat behind me at a screening of Bertolucci's *1900*, and I'd been on the box the night before in a half-hour comedy. He said he liked my work. Then when he wrote the original *Brazil* script, he had me in mind to play the part."

"*Brazil* gives me a chance to do physical comedy, which I've done on stage but never before in films. This film will be like Gilliam's *Monty Python* cartoons, which in turn are exactly like him—the tangible shape of his dreams."

STRANGE DREAMS

Gilliam, who never seems to shed his sunny disposition, nevertheless has some strange dreams. His *Monty Python* cartoons are full of hilarious violence, such as the one showing a baby being strolled around in a pram who gobbles up all the nice old ladies who bend down to chuck his chin: "Oh, what a lovely little..."—"Yum!

Yum! Yum!" Don't forget that at the end of *The Time Bandits* the hero's parents are burned to a cinder.

Like the other members of the Monty Python troupe, Gilliam has worked hard to develop his childish side. "My taste runs to grotesque scatology," he says. "I like things to be a bit crude. I revel in the way things are, not the way they ought to be. My mind works the way a kid's mind works, and that's not a pretty sight. Everything I do is done to please myself. That may sound egocentric, but it's all I know how to do."

Gilliam came to Pythonhood by a strange route. He did not learn irreverence at an English grammar or public school, nor did he perfect his zaniness at Oxford or Cambridge. He was born in Minneapolis and grew up and went to college (Occidental) in Los Angeles, in the same San Fernando Valley that spawned Moon Zappa. He pursued an English girlfriend to London in 1967. Amid the final oscillations of Swinging London, he hooked on to the BBC through an acquaintance, John Cleese.

ENGLAND VS AMERICA

Unlike many Americans who found that England felt flat in the Seventies after the fizz of the Sixties and who

Continued on page 55

TELEVISION

SERGEANT CRIBB By John Peel

The redoubtable Mr. Sherlock Holmes has a rather younger rival on the Victorian scene. Whereas Holmes tends to wander among the wealthy and the landed gentry, Scotland Yard Sergeant Cribb tends to move among the ordinary people. He may investigate a murder at the popular resort of Brighton Beach (as in "Mad Hatter's Holiday"), or the disappearance of a showtime elephant ("The Last Trumpet"), but there is always that glance at everyday life in Victorian society. Periwinkles on the pier, newspaper vendors, hansom cabs... *Sergeant Cribb* recreates the Victorian era in all its details.



Alan Dobie (left) as Cribb and William Simons as Thackeray check out the "Mad Hatter's Holiday" ©Granada Television

Cribb is the creation of novelist Peter Lovesey. His knowledge and love of the Victorian era and the detective novel made him combine the two in a fresh way. His other love, sport and sports history, was combined quite happily with Cribb in *The Detective Wore Silk Drawers*. That was the second Cribb story, centered about bare-fisted boxing, which was then highly illegal.

The books found an immediate appeal, and sold well. One reader who was enthralled with the concept was June Wyndham-Davies, a producer at England's Granada Television. Convinced they would make excellent television, she purchased the rights for the novels, and for new stories. "I

found Cribb a refreshing change," she said. "Television audiences have had their fill of fast car chases. But a detective who arrives at the scene of the crime in a hansom cab—now that's television drama with a difference."

To play the role of Cribb, she immediately cast Alan Dobie, a stage actor since 1952. Strongly trained in Shakespearean roles, he could assume the guise of the Victorian policeman with little problem. TV appearances were not new to him either. And he had had roles in movies such as *Seven Keys* (1962) and *The Comedy Man* (1964). His somewhat dimwitted but well-meaning Assistant Constable Thackeray is played by Willion

Simons. His supposed superior, Inspector Jowett, is handled by David Waller.

Sergeant Cribb is an inquisitive, fox-like man, with a flair for the dramatic and a strong sense of biting humor. Though he and Thackeray are a good team, this doesn't stop him taking the occasional dig at his underling's lack of understanding. Relations with his boss, Jowett, are strained, since the Inspector is an insufferably pompous fool. But Cribb can usually worm his way into or out of whatever he pleases. An unusual detective, he's fascinating to watch in action.


EPISODES INCLUDE

"The Last Trumpet" (September 6th) deals with Jumbo, the elephant that P.T. Barnum brought from America to England;

"The Choir That Wouldn't Sing" (September 13th) takes Cribb to church—but to investigate a tenor's murder, not to attend mass;

"Mad Hatter's Holiday" (September 20th) takes him to Brighton, where a severed woman's hand has been found in an aquarium tank filled with alligators;

"Murder Old Boy" (September 27th) takes him to a school reunion, where murder takes place;

"Invitation To A Dynamite Party" (October 4th) is just the sort of invitation that Cribb can't refuse. 

YES MINISTER

By John Peel

Over the years there have been many echoes down the Corridors of Power, but not often have they been echoes of

laughter. All of this is changed completely with the witty, biting BBC satire of *Yes Minister*. This superior

comedy series, which English Prime Minister Margaret Thatcher admits is her favorite show, is now being

brought to American audiences on the Arts and Entertainment Channel.

WHO RUNS THE COUNTRY

Despite the surface differences, power flows in much the same ways in both England and America, and the series is simple enough to follow. In a humorous fashion it questions just who *actually* is running the country. Following an election, an unnamed party comes to power, and novice minister Jim Hacker finally gets a Cabinet post—as Minister for Administrative Affairs. The Department is a fictional one, which supposedly deals with streamlining the machinery of State (often considered in itself to be a total fiction—or, at least, an impossibility!), but it functions as do all normal Departments.

Though Hacker is the Minister, and ostensibly in charge of matters, the Department is run by the Permanent Undersecretary of State, Sir Humphrey Appleby. He is the head of the Civil Service machinery that actually does the work. It is his firm, unwavering hand that generally causes the policies that shape the nation—much to Hacker's ire and disgust. The main thread of the series is that of a running battle between the two men; Hacker is earnest and crusading, Sir Humphrey is capable and knows the business. Generally the battles are won by Sir Humphrey, but Hacker manages the occasional round and springs a few surprises.

The series was created and scripted by Anthony Jay and Jonathan Lymm. Jay is no stranger to politics, his brother having been the British Ambassador to the USA. He contributes columns on politics to *The Spectator* and *The New Statesman*. He is no stranger to political satire, either. In his book *The English* (Stein & Day, 1968), co-authored with David Frost, he observes: "Life does change, even in England, but it changes gradually and in ways that pay no head to politicians." This seems to be the theme of *Yes Minister* also—that politics and

the real world do not actually mix too well.

THE REAL POWER

Politicians, the show claims, do not really rule the country. At best, they are mere figureheads who occasionally make perfect jackasses of themselves and get thrown out; at worst, they sit back and let everything flow over them. This is not suggested entirely seriously, and yet it is not exactly untrue either. In all of their jokes and humor, the writers have injected enough reality to make it disturbingly plausible. Though it masquerades as comedy, one can't help but feel that there is a lot of truth in the parody.

The real power, Jay and Lynn suggest, lies in the Civil Service. The Ministers "are given big, empty rooms to sit in, and the real rulers, the civil servants, have to pretend to consult them on all important matters of state business and pretend that their orders come from (the Ministers)" (*The English*, p. 190). The Civil Service is not elected by the people, but is the machinery of State that continues whilst the figureheads of the Ministers change from time to time. They alone

know the way the Country is run. They alone do the *real* work. The Ministers only *think* that they are in-charge; the Civil Servants know better.

In the show, Jim Hacker is played by Paul Eddington, best known for his role in *The Good Neighbors* (originally called *The Good Life* in England, but changed to avoid confusion with an earlier show of the same name in the USA). He radiates good humor, sincerity and confusion superbly. Essentially optimistic, he grimly determines that he will work at his post, and "improve the country". Unfortunately, he is frequently apt to jump to conclusions and leap before looking. His enthusiasm for Democracy and The Will of The People do tend to make him go astray at times, playing right into the hands of the capable Sir Humphrey.

Sir Humphrey Appleby is the Permanent Undersecretary of State and the Head of the DAA (Department of Administrative Affairs). Playing the role is Nigel Hawthorne, the undoubted star of the show, despite being less familiar to the audiences than Paul Eddington. He is the supreme two-face, apparently agreeing with the Minister and implementing his desires whilst actually perverting them and substituting

Continued on page 63



Hacker (Paul Eddington) gets the call to the Ministry in "Open Government", supported by his wife Annie (Diana Hoddinott). ©BBC, printed by permission of the Arts and Entertainment Network.

BOOKS

1984 A New Movie For An Epochal Year By Bart Mills

PLAISTOW, LONDON—It was night in this deserted East End street. Sandbags were piled against boarded-up buildings. Some windows were intact; most were shards of glass. Pictures of Big Brother and Victory posters had been hung at eye level wherever there was a blank space.

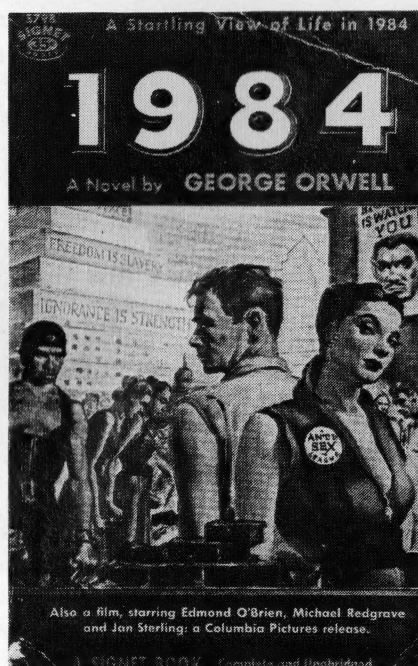
Soon Winston Smith and his lover Julia would be walking through this desolation on the way to their secret apartment. A bomb would fall on them. Winston would dive into a pile of dirt. Julia would disappear, and he would fear she had been killed. He would find a hand that looked like hers and reach for it, but a rat would take it away.

LAUNCHING THE FILM

Welcome to the grim world of George Orwell's *1984*, now in the final stages of filming in London. Marvin Rosenblum, owner of the *1984* film rights, had despaired as recently as December that this movie might never be made. It would have been too embarrassing to release *1984* in 1985.

Rosenblum, a Chicago lawyer, bought the rights from Orwell's widow four years ago and tried to get Hollywood interested. He commissioned a script and began looking for a director. "Three years ago," he recalls, "I got a call from a director who said, 'I've made only one film, but I would like to make *1984*. Can you come to Los Angeles and see my picture?'"

"I flew out, saw the picture and was impressed. But industry people were skeptical, so I didn't do anything. I



should have followed my instincts. The one movie was *Chariots Of Fire* and the director was Hugh Hudson."

Instead, Rosenblum approached Hal Ashby, Milos Forman and Francis Ford Coppola. "Coppola was interested," he says, "but then he went off to do *Rumble Fish* and *The Cotton Club*. If *1984* weren't a depleting perishable asset, I might have waited."

After turndowns by Paramount and Warner Brothers, Rosenblum decided to go into partnership on the project with British producer Simon Perry. Perry approached Virgin Pictures, a fledgling film company that prides itself on making decisions quickly. Virgin agreed to finance *1984*. British director Michael Radford wrote the script in three weeks, and the film went

into production in April. It will open in London September 13. An American distributor is now being sought.

WINSTON SMITH: JOHN HURT

On this chilly English night John Hurt, who is playing Orwell's hero Winston Smith, is practicing his dive into a dirt pile. Like most of the cast members, Hurt is dressed in drab blue overalls. He looks like an auto mechanic. "We've saved a lot of money on the costumes," he quips in his gravelly voice.

"I don't think I would have made *1984* without John," Radford says. "He is perfect for the part. Physically, he looks the way Orwell described Winston. Also, John has a haunted quality, as though the world troubles him. He has a great capacity to make people identify with him."

"Responsibility builds," says Hurt, 44, who has played such varied film roles as the Elephant Man, a drug addict (*Midnight Express*) and a jockey who overcomes cancer (*Champions*). "I wouldn't have missed this film. I identify with Winston, and I've always wanted to play him."

"This is the best script that has come my way, possibly ever. It's about a man struggling for the right to be himself. He believes there's another way, that life must surely veer toward what he would consider to be right and good—not that Orwell put it quite like that."

Orwell, whose writing has been compared favorably with Jonathan Swift's satiric essays, died from tuberculosis at 46, soon after *1984* was published.

About a future totalitarian Britain, the book got its title when Orwell simply reversed the digits of the year in which he wrote it.

MAKING IT FAITHFUL TO THE BOOK

"The script is pretty faithful to the book," Radford explains, "but it's not literal. I changed a couple of things—not the story, but things that were dated. I thinned some minor characters down and built up others, like Parsons and Symes.

"I wanted to make it absolutely obvious how history was altered in the world of 1984. I put a picture of Rutherford on all the gin bottles. When Winston (who works at the Ministry of Truth rewriting history to order) has to eliminate Rutherford's persona from newspapers, he substitutes Ogilvy, a character he made up. Then we put Ogilvy's picture on gin bottles. That should make clear what's going on.

"I've tried to make this story utterly real. There are no references to anything that happened after 1948. Yet this is not a period movie. Everybody behaves as normally as possible, which produces a strange, surreal effect. That's how you feel when you read the book. I think this is the first naturalistic science fiction movie.

"Making 1984 in 1984 is weird," he adds. "When you make a movie the real world evaporates. Here I am creating 1984 while the real 1984 is dribbling away. Even dating a check is a weird experience."

Radford, 38, has wanted to film Orwell's most famous book since 1974, when he was a student at Britain's National Film School. However, his early years were spent directing BBC productions. His first feature film, *Another Time, Another Place*, won prizes at the Cannes Film Festival last year.

In October, 1983, he decided it was time to get 1984 off the ground. He and producer Perry called Rosenblum, who was getting desperate. "Marvin liked *Another Time, Another Place*," Radford recalls, "and said okay—if we

could write the script and raise the money by Christmas."

THE ORWELL ESTATE IS PLEASED

Although it has no control, the Orwell Estate has taken an interest in the project. "They are satisfied" with his version of 1984, Radford insists. Among previous incarnations of the subject, the BBC broadcast a live production of the book in 1953, and a film starring Michael Redgrave as Winston Smith was released in 1956.

"The estate responded to my script by saying, 'It was by far the best,'" Radford continues. "They had read hundreds of scripts. Neither the literal translations of the book nor the sci-fi spinoffs were true to the spirit of 1984."

The estate was particularly pleased with the casting of Suzanna Hamilton, Perry adds. "We had an enormous hunt for the actress to play Julia. We tested more than 100 girls before we signed Suzanna. They said, 'She is Julia.'"

Hamilton, 23, is virtually unknown to film audiences although she has had small parts in *Swallows and Amazons* (1973), *Tess* (1979) and *Brimstone and Treacle* (1982). "In the book, Julia has a full figure," she says. "Obviously we have to forget that one." Hamilton is very slender. "Apart from that, though, I am physically right. My hair is dark, and I have freckles."

Radford has slightly altered Orwell's view of Julia. "In the book," Hamilton says, "she's a fantasy figure, a 1940s dream girl. Mike updated her."

"I've tried to give Julia a character," Radford adds. "I analyzed her type of rebellion against the society she lives in. She's a survivor, and that was nothing to do with her being a woman. She's the front-runner in the relationship."

SUPPORTING CAST: ACTORS AND RATS

Supporting Hurt and Hamilton are Richard Burton as O'Brien, the high-ranking Party member who betrays

them, and Cyril Cusack as Charrington, the pawnbroker who rents them an apartment. The rats needed for the famous scene in Room 101 were harder to cast. "We had some white rats that were sprayed brown," Hamilton reports, "but they were too tame. We needed wild ones."

When Winston is arrested by the Thought Police, he eventually arrives in Room 101, where people are tortured by the one thing they most fear. In his case, it's rats. A cage of them is placed over his face. "It has to be a memorable scene," Hurt insists cheerfully. "We'll do it all in one shot, so there won't be any cheating."

How does he feel about the rats touching him? "I was in cages with baboons in *The Elephant Man*. My stand-in wouldn't go near them. I've never really had a lot to do with rats, except in *The Pied Piper* (1972). Those were laboratory rats, and they were sweet. They spent most of their time cleaning their ears. At least these rats won't be loose on me. That I'd balk at."

READING ORWELL

Rosenblum, 41, has been obsessed with making a film of 1984 since 1979, when he was sitting in his library and the book caught his eye. Like hundreds of others, he inquired about the rights. They weren't available. "I got a polite response from the estate," he recalls. But that didn't deter him.

"I was so convinced of the book's viability as a movie that I went to London to meet Orwell's widow. Before I left, I read almost every word Orwell ever wrote. I remember landing at Heathrow Airport speedreading the last of his journals. By the time I talked to her, I was a fountain of Orwell." Convinced by his knowledge and enthusiasm, she eventually sold Rosenblum the film rights to 1984.

"There's such an incredible fascination around the world with this book," Rosenblum believes. "The moment I got the rights, I hired a service to clip references to 1984, Orwell and Big Brother. I must have six or

Continued on page 66

CHEESEBOARD

DR. WHO FANS UNITE! A NATIONAL DOCTOR WHO CLUB

By Jean Alrey

I am writing this in a hotel room in Indianapolis and John Peel is breathing down my neck.

That's speaking figuratively, of course. Strictly as Editor to Editee with a deadline pressing and my mundane job putting me on the road for the last month.

Of course a travel schedule like this makes it even more difficult to keep up with the mail. But I'm pleased to report that the many people who wrote about the idea of a network for Doctor Who clubs and organizations were in total agreement.

The verdict is "Yes!" Doctor Who fans in America *are* ready to work together and still maintain their individuality. I think that the Doctor would be very pleased. "Fandom will not be like a string of sausages!" (To paraphrase the Second Doctor).

There isn't space to quote from all of the letters, but Sara Arnold of Bremerton, Washington, wrote: "I've just started reading *Fantasy Empire*, and I love it! Your idea in the April issue to have a national clearing house for Doctor Who activities is a good one. I only recently moved to the state of Washington from Rochester, New York, and was relieved to find that the show is, at last, starting to make an impression here. A fan club is in the works—we're calling it the Puget Sound Friends of Doctor Who—and it would be nice to know that fans from all over this area would be able to find out about us without too much difficulty. Whatever's needed to get things started, count me in!"

De Ghysel—who comes from East



Rochester, New York, (you two don't know each other, do you?) wrote: "Although we started out as a *Star Trek* club, and still are mainly *Trek*, (Which draws most of our new members) we have expanded our horizons and become a Doctor Who/*Star Wars*/Science Fiction fan club, also; we believe strongly in the IDIC and its philosophies!

"...What 'Whodom' needs, (as you said in your article in *Fantasy Empire*) is a Whocommittee to help neos find the right Doctor Who fan clubs, both nationally and locally, and a place to answer questions that the compendium may not, about certain episodes and the actor, etc. Why even a lot of Doctor Who fans don't know that we in the states can get the *Doctor Who Monthlies*... and I'm sure that there is a lot

of other Whophanalia that my club would like to know about!

"Please let me know if there is anything that I and/or ROSTIRASA can do to further this cause; a National Council of clubs sounds like a wonderful idea; we would like to join; and a Whocommittee much like *Star Trek's*... sounds like a marvelous idea!

"Let me/us know if I/we can help in any way! Your idea is too good to let pass by without doing anything about it!"

Diane Lindblom, of Newton, Pennsylvania, wrote to me back in January (see how my mail piles up!) and said "I am writing to you about a couple of things. First, on your suggestion about a National Council of DW clubs. I think it is a marvelous idea. We need a national organization to help localized fans. I think that maybe besides giving info on local activities it might be able to be helpful to people that want to organize a local club. I think that quite a few people that want to organize a local club don't because they don't know how. For example at a convention in January 1983, there was a sheet asking anyone interested in organizing and joining a Philadelphia area local club to sign up. Many people had already given their name and address by the time I signed. But as yet no one has seemed to follow up on this. As you can see, I feel strongly about this. Because I do belong to DWFCA but all they seem interested in is making a profit, not that I'm against that but there should be more to a national club, more concerned with local organizations, and being more informative about upcoming

conventions other than their own."

The Midwest was heard from through Nan Nelson, of Green Bay, Wisconsin: "I read with interest your comment in the latest *Fantasy Empire*... I also had a disappointing reception from both NADWAS and DWFCA on my queries about local fan activities. So, we went ahead on our own. On the night of November 23, 1983, N.E.W.—Northeast Wisconsin Friends of the Doctor was formed. We have 97 paid members (as of yesterday), a monthly newsletter and quarterly meetings. We'd like very much to benefit from the experiences of the Renegades, the CIA and other longer-running clubs. It would be great if the Renegades would take the lead on this. Please let us know what develops."

The "Who crew", of Santa Maria, California, also wrote to express their support—and my thanks to all the other wonderful fans who wrote!

Well, an idea's an idea, but it isn't worth much if you can't make it work. I was leary about making the National Network a function of any one club—even the Prydonian Renegades. It should be *larger* than one group.

Then a solution developed: the "Doctor Who Time Festival" Board of Directors. The Time Festival will be an annual, fan-run, non-profit convention that will rotate around the country by the vote of the *members* of the convention (both attending and supporting). The first Time Festival will probably be over by the time you read this—it's June 15-17 in Columbus, Ohio. The second Time Festival (since someone has to be foolhardy enough to start these things off) will be held by The Companions of Doctor Who in New Orleans (is this a case of The South Will Rise Again?). At that one, the fans will decide where the next one will be. Of course the people who will be 'running' to get the vote and host the next Time Festival will be the various clubs and organizations! It seemed to be a logical development that the Time Festival Board would have an interest in these people. And the Time Festival Board is a collection of motley types



Colin Baker gives the Doctor a new personality as Doctor Number Six. ©BBC

representing a wide variety of DW interests and experiences (not all of which are printable in this magazine, believe me!). The Board is many things, but it is not a Boy Scout! (Oops, slipped universes there, sorry about that. (That's another slip!)(Don't worry, most of these readers are probably too young to remember that one!)). To resume, The Board is definitely *not a club*!! So it certainly would not be in any kind of competition with *any* clubs for fame, fortune or members. It didn't take much discussion: the decision was made. (If Charlie Duval, of The Companions of Doctor Who will stop twisting my arm now—he's only been pushing for this for about a year!)

The baby is born! Operating under the Time Festival will be the American Panatropic Club Network—or the APC Net. Plans are still finalizing at this writing but it's shaping up like this:

A DW club or organization (and clubs can be of the mixed-media type too) will join the Net by completing an information form. This will include things like club size, scope, location, member benefits, dues, officers, profit or non-profit status, publications, etc. This information will be compiled and sent to fans who want to know what's

around. Clubs will pay an annual membership registration amount. Since I know all too well that small clubs don't have much money, the membership fee will be based on a *sliding* fee scale based on the size of the club. (The exact amount has not been finalized, but it looks as though 1-500 member clubs will pay \$5, 501-1,000 will pay \$10, and 1,001-2,000 will pay \$20, and anything over 2,000 will pay \$25.)

Who's on the board? (No, he isn't, but there are others.) We're still finalizing it, but Gail Bennett, well-known DW Artist who has been involved in Convention work for many years, is President. I'm Secretary-Treasurer, and other Board members and advisors (the list is still incomplete at this time) include Charlie Duval, Cheryl Duval, Jean Sellar, Glenn Boettcher, Hal Schuster and Laurie Cohen. We are still working on all of the ramifications that are involved in having an official BBC Representative on the Board, and we're drawing up the constitution. By the time you read this things should be fairly well finalized. We expect that there will be regular mailings to every member-club of the latest *official* information from the DW Production office and the availability of a "Rumour Control"

Continued on page 66

LALLA WARD

A TALK WITH A TIME LADY

By David Richardson

The nicest possible thing about interviewing someone is when your chosen "Victim" seems just as pleased to meet with you as you are to meet them. Such was the warmth and friendliness of Lalla Ward when I met her over a cup of coffee in the buffet of the Theatre Royal, Nottingham on March 19th. Lalla was then touring in the comedy *The Rehearsal* with Leslie Caron, Peter Jeffrey and Kate O'Mara.

Lalla Ward was born in 1951 and grew up in London. "I went to a perfectly ordinary school which I left when I was 14 because I thought it was so slow and I wasn't getting anywhere, so I did all my "O" levels on my own—not very many of them, but I proved I could do something. Then I did a lot of drawing for a while, and then I went to the Central School of Speech and Drama for three years, which was the best thing I ever did. That was wonderful, I learnt so much and there were some marvellous people there. It was just the atmosphere—I wouldn't have missed being a student for anything."

I asked Lalla if there were any actors she remembers from Central who have since become popular. "In my time there were people like Kate Nelligan, Robin Nedwell, Christopher Neame and Anita Carey, all in various years. Quite a few in my years have given up acting.

"After Central I've been really lucky. I went straight into a horror film called *Vampire Circus*, which was very jolly, then a thing about Shelley with Robert Powell and Jenny Agutter and *Rosebud* with Otto Preminger, who I adored." Large amounts of TV work followed, including *The Duchess Of Duke Street*, *The Upper Crust*, *Ten Plays From The Twenties*, *Who Plays The Ferryman*, *The Puritans* and *Leap In The Dark*.

The role of Princess Astra in *Doctor Who* came in 1978, immediately followed by Lalla taking over from Mary Tamm as Romana. Did stepping into Mary's shoes pose any problems? "Not in the obvious sense. Although the character had the same name. I think Mary and I were so totally different that there was no possibility of me doing anything like she did. No, it really





Lalla Ward as Romana looks over the situation with the Doctor...Tom Baker. ©BBC

wasn't a problem because I had done Princess Astra, so it was one of the nicest jobs to go into in that sense because I'd worked with everyone. There was none of that first day thing of turning up and not knowing a soul, so it was really rather painless."

And did Lalla think there was a lot of her own personality in Romana? "Oh, yes, there always is to some extent, but in that part certainly."

I then mentioned that I thought that Mary Tamm had tended to play Romana more as a character, sophisticated and standoffish, whereas Lalla seemed to be portraying herself, which was ultimately more successful. "Yes, I think that's probably true.

Romana isn't entirely like me—I can't manage to travel in space! I put a lot of my character in it because it seemed to me that it suited that sort of part. It was one of those parts where they never really wrote any character into it at all and Tom and I used to write an awful lot of our own dialogue. The one with Julian Glover ("City Of Death") we re-wrote an awful lot of but the programme does present all sorts of problems for writers like you have to have a cliff-hanger at the end of three episodes and the whole format is very hard. They were so involved in getting the actual storyline through they didn't bother too much about people. We were lucky in *Doctor Who* to get very

good actors like Julian Glover because we needed them to make something out of very little."

Whilst on the subject of "City Of Death" I asked how long the Paris location footage took. "We were there for four days. I mean, we tore around like lunatics. It was a nightmare—you get up at dawn and rush to one location and film like crazy, and then you jump into a minibus and rush to the next location. We just about managed to grab lunch—it was haywire—and at night you were too tired to do anything exciting, you just collapsed. We did an enormous amount of footage in four days, it would have been unheard of in a feature film. We did about 20 minutes in four days—in a real film we would have done about two! It was freezing. I was so glad of my blazer so I could wear tons of vests underneath. They don't get *Doctor Who* in France so they didn't know what on Earth we were about—I think Tom was rather miffed that they were rather less interested in his peculiar costume and more in my school uniform!"

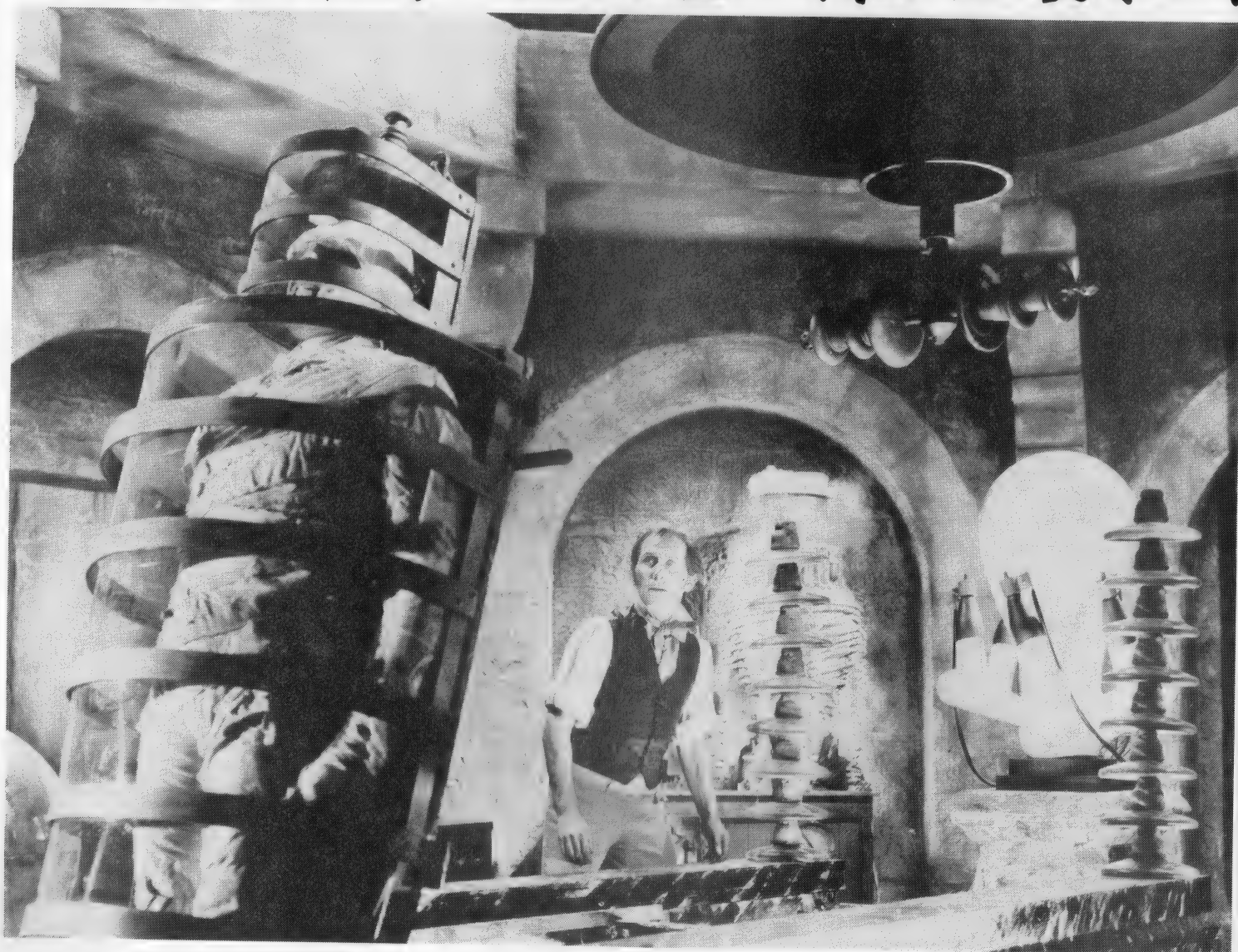
Lalla was one of the few actors who worked on the only *Doctor Who* story to be abandoned in mid-production, "Shada". "They're showing a bit of it this year in one of the *Doctor Who's* ("The Five Doctors")—I don't remember a great deal about it: Douglas Adams wrote it, we did some filming in Cambridge which I imagine is what they'll show, which I thought was wonderful and I'm very glad they're showing it. I hope I'm somewhere where I can see it. It was awful—we'd done so much of it, we'd really done about two thirds and we had worked so hard on it. It was just heartbreaking to get into the studio and find it cancelled. It was agony! It was also that day that I was supposed originally to be on *Swap Shop* and that was cancelled.

"It was a very complicated story which is why I don't remember much about it—Christopher Neame was in it. James Coombes, who's doing the play I'm in now. I know I had a bidicot and we were going round Cambridge and I was looking things up in this bidicot of Great Britain, which had

Continued on page 60

THE EVIL OF

FRANKENSTEIN



©Universal Pictures

By Eric Hoffman

Nearly six years had passed following the release of *Revenge Of Frankenstein*. Just what took Hammer so long in producing a new chiller dealing with Baron Frankenstein is not really understandable.

One factor that might have had something to do with the long interval between 'Frankenstein' sagas was the surprising success of the company's other excursions into the realm of terror and the macabre. The success of *Dracula* [U.S. title: *The Horror Of*

Dracula (1958)] is well known. The company produced a sequel of sorts before *Frankenstein* #3.

Towards the end of the 1950s, there had been an announcement in the trade papers that the company was planning a film entitled *Frankenstein Created Woman*. But the title, and apparently the script, was put into the freezer for the moment.

With the success of *Curse Of Frankenstein*, Hammer's output had been divided between such companies as Columbia Pictures, United Artists and, most importantly, Universal. It was through Universal that the studio

would produce their own variations on such tried and true figures of screen terror as Count Dracula, the Mummy and a variation on the werewolf mythos, as well as a tentative feeler or two into the realm of psychological terror.

A NEW START

Hammer's involvement with Universal may have been a deciding factor in what finally emerged after the company announced that Peter Cushing would be returning as Baron Frankenstein in a new entry in the saga, *The*

Evil Of Frankenstein.

If fans of the series were both anticipating and relishing a continuation of the intriguing conclusion of *Revenge of Frankenstein* (with the Baron continuing his do-it-yourself projects in atmospheric Victorian London), they were doomed to disappointment.

Evil Of Frankenstein (1964) may have given Cushing the opportunity to take time out from his duties as that demon vampire hunter Van Helsing (among other roles) to recreate his characterization of Frankenstein, but beyond that, any connection with the previous Frankenstein feature was purely accidental... if there was any connection at all. There wasn't. It was as if the powers that be had decided to completely disregard the carefully constructed continuity of the first two pictures and literally start the whole mythology all over again.

This might have been due to the fact that Universal was bankrolling *Evil* and possibly wanted a completely separate entity. More knowledgeable Hammer scholars than myself will have to provide the answer to this. What did happen, however, was that not only did the Frankenstein saga appear to literally start from scratch (even though the Baron is still notorious), but the film was turned over to different writing and directorial hands than the previous productions.



Peter Cushing returns as Dr. Frankenstein. ©Universal Pictures

Evil Of Frankenstein marked the first time that someone other than Terence Fisher handled the directing reins. In this case, it was Freddie Francis. He would do more than his share of

chillers for Hammer and other companies, such as Amicus and his son's short-lived Tyburn Films.

Evil also marked the first script written for the series by Anthony Hinds, under his pseudonym of John Elder. With the exception of *Frankenstein Must Be Destroyed* (on which he collaborated with Bert Batt) and *Horror Of Frankenstein* (which would mark Jimmy Sangster's final reunion with the series he helped to create), Elder/Hinds would script the remaining entries in the series.

A FEW CHANGES

In starting the series over again, Hammer made a few changes. Baron Frankenstein was no longer a man who had escaped the guillotine in his homeland. He had been ordered into exile (with an unpleasant fate awaiting him if he decided to return home). There had been no Elizabeth, no Paul and none of the other aspects of the previous films.

A mild argument for a possible con-



An unexpected visitor discovers Frankenstein's secret. ©Universal Pictures



The creature's reaction to light is tested. ©Universal Pictures

nection between *Evil* and *Revenge* could be given by some that the Baron still had an assistant named Hans. This could be the same Hans Kleve of the previous film, but personally, I doubt it. As played by Sandor Eles, *Evil Of Frankenstein's* Hans had a definite accent in contrast to Francis Matthews' unmistakably British tones.

But even if this was presented as an argument, there was one question that was never answered: if this was supposed to be a sequel to *Revenge Of Frankenstein*, what happened to the obviously successful practice that "Dr. Frank" and his colleague Hans had set up in London's Harley Street?

Instead of the previous story's luxurious facilities, waiting room and furnishings the pair are working in a filthy cabin in the woods trying to keep a human heart (removed from a stolen corpse) alive!

The plot of *Evil* begins with the Baron evidently starting all over again and, for the umpteenth time, being frustrated by the appearance of the local priest. Enraged at the "blasphemy" perpetrated by the Baron (as well as his robbing of the grave), the priest smashes Frankenstein's equipment. So much for enlightenment.

After almost throttling the cleric, the Baron is forced to flee with Hans and

decides to go to the last place anybody would think of looking for him; namely the old homestead in beautiful downtown Karlstadt. In this case, however, it's out of the frying pan and into the fire, as they soon find out.

Once the setting of the film has changed to the gothic surroundings of the old family castle, *Evil* begins to take on a touch of the old Universal days with the eventual (and inevitable) discovery of the Baron's early handiwork (and the cause for his being driven into exile); a creature resem-

bling a grotesque parody of the familiar Frankenstein monster image, frozen in ice on the mountains.

A NOSTALGIC MONSTER

In the original entry in its series, Hammer was unable to utilize the traditional style of make-up for Cushing's "human" since Universal owned the copyright to it. They came up with a more effective concept of their own for the time in which the picture was made.

Here, however, with Universal's blessing (and production money), the company decided to try and strike a nostalgic chord.

The chord came out a clanger.

From the square-ish skull that resembles a group of wood blocks jammed together, down to its gigantic metal-shod boots, the creature itself did not terrify or, for the most part, evoke pity. Of course, it is difficult *not* to have a twang of sympathetic agony when the creature, on a drunken binge after consuming a bottle or two of brandy, gulps down a bottle of chloroform and winds up with a drink that has a *real kick* to it!

Until the film's tried-and-true purification-by-fire climax (appropriately enough, one of the staples in Universal's arsenal of chiller plot devices), the Monster was utilized as a hypnotized, robot-like, murder

Continued on page 34



The creature doesn't take well to his chloroform cocktail. ©Universal Pictures

Walt Disney's

RETURN TO

OZ

By Nancy Mills





A new Dorothy will visit the Emerald City in the long-awaited sequel, *Return To Oz*, which will be released next summer. This film, directed by Walter Murch, is based on L. Frank Baum's second and third books, *The Land Of Oz* and *Ozma Of Oz*. Dorothy is played by nine-year-old Fairuza Balk, who was selected from more than 1,000 candidates.

"I'm having fun," announces Fairuza after spending an hour on the side of Nome Mountain with her robot friend Tik Tok and Billina, the talking hen. "Are you having fun?" she asks Nicol Williamson as she skips off to get a drink of water.

Williamson plays two roles in the picture—a slightly unpleasant doctor and the evil Nome King. "Perhaps Walter thinks I'm the epitome of evil," Williamson considers in his deep voice. "The Nome King is the figure all the kids will love to hate and will be fascinated with."

Like the original *Wizard Of Oz*, the sequel takes people Dorothy knows in real life and transposes them into Oz.



Williamson's Dr. Worley, whom Dorothy meets when she goes to his clinic, turns into the Nome King. The clinic's Nurse Wilson (Jean Marsh) becomes Princess Mombi in Oz.

"Doctor Worley has a personal manner," Williamson explains. "He seems to be affable and charming, but there's something that's just a little unsettling about him. I think perhaps Dorothy picks that up. Children are much more aware of things in people that are not quite right. They're not confused by personality cover-ups."

Williamson's Nome King will make use of Claymation. A stop-action clay modeling technique developed by Will Vinton almost 20 years ago, it has been used in advertising but never before in feature films. "The Nome King will grow out of a rock," explains producer Paul Maslansky. "It's as if the carved faces on Mount Rushmore magically appear out of the rock and start talking. When Nicol is the Nome King, we won't see his face. We'll just hear his voice."

Williamson is very enthusiastic about playing the larger-than-life king. "I get to be a child," he explains. "The Nome King is completely wicked. He delights in all sorts of bad things he can do to other people. He's got fiery eyes and an enormous personality spiced, at the very least with mischievousness and at the most with deep malevolence."

FAIRUZA BALK THE NEW DOROTHY

About the new Dorothy, Williamson observes, "She's quite extraordinary for someone her age. She deals with things head on, very honestly. It's real." Fairuza—Ruza for short—was discovered last summer in Vancouver, Canada, during an open call. She had acted professionally only once, in an ABC special *The Best Christmas Pageant Ever* with Loretta Swit.

Her actress mother explains, "She is Dorothy, so it's sort of natural casting. We lived in the country until she was four-and-a-half. She's quite independent and a daredevil." Fairuza was named by her father, a Middle Eastern musician. "I was too weak to argue with him," Balk explains. They are now separated.

"When she was eight, Ruza decided she wanted to act, so I took her to an agent. The agent said she had to take an eight-week course, which actually was as much for parents as it was for the kids. I expected Ruza might get some commercials and a few fashion shows. The *Christmas Pageant* audition came right after the lessons. Then came the Oz audition. She turned down a TV series in Canada while waiting to see if she got Dorothy."

The Disney studio and director Murch were so sure Fairuza would be the perfect Dorothy, they were prepared to let the \$25 million picture ride on her shoulders. "We're taking a chance," producer Maslansky admits. "Judy Garland was 15 and a child actress when she played Dorothy. Fairuza is far more fragile, yet she's in practically every frame of film. All the special effects will not help." Murch agrees: "Inevitably the success of the picture will hinge on her."

Return To Oz begins a few months

after Dorothy returned home to Kansas. Her aunt (Piper Laurie) and uncle (Matt Clark), worried about her talk of scarecrows and tin men, take her to a medical clinic. Frightened by Dr. Worley and Nurse Wilson, Dorothy runs away. She falls into a river and eventually washes up on the shores of Oz. She finds the Emerald City in ruins, ruled by the evil Nome King and nasty Princess Mombi.

RAIDERS OF THE LOST OZ

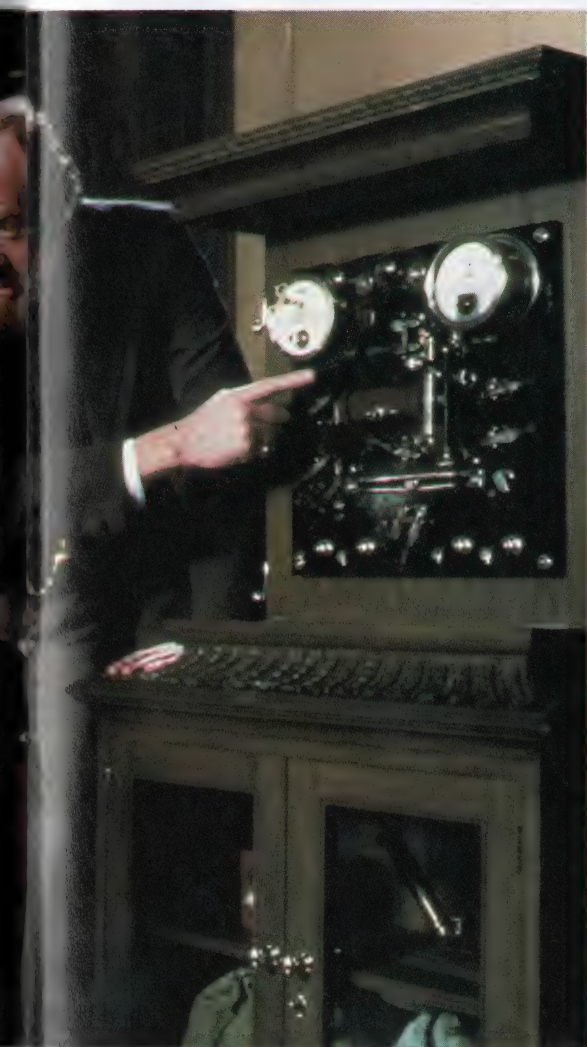
"This is 'Raiders of the Lost Oz,'" jokes Murch, who co-wrote the script. He has tried to distance it from *The Wizard Of Oz*. "It's an adventure film, and it's NOT a musical," he says emphatically.

Academy-Award-winning production designer Norman Reynolds (*Raiders of the Lost Ark*, *Star Wars*) notes, "There was no effort to match *The Wizard Of Oz*. Our picture is much more realistic. I used the Oz books for flavor but didn't copy anything from them. I'd die of embarrassment if someone said, 'I saw your design in a book.' Instead," he chuckles, "I used a combination of art nouveau and Norman Reynolds mumbo-jumbo."

Originally the film had been scheduled to shoot extensively on locations which included North Africa, Italy and Spain. But last fall when the budget began getting out of control, the project almost fell through. In order to lower costs, Disney decided the film would be shot at Elstree Studios outside London. "It would have cost \$35-40 million had we shot in the U.S.," Maslansky says.

"Instead of a chase through huge rocks in Spain," Reynolds explains, "now it will happen in the ruined Emerald City (which he built at the back of the studio). We were going to shoot the mirrored room in a palace in Italy." Instead, he created the room on an Elstree sound stage, using a Mylar ceiling and floor and thousands of mirrors. "We might keep that set and have it on display at Disneyland," Maslansky says.

The only location filming occurred on the Salisbury Plain, near Stonehenge, which, according to





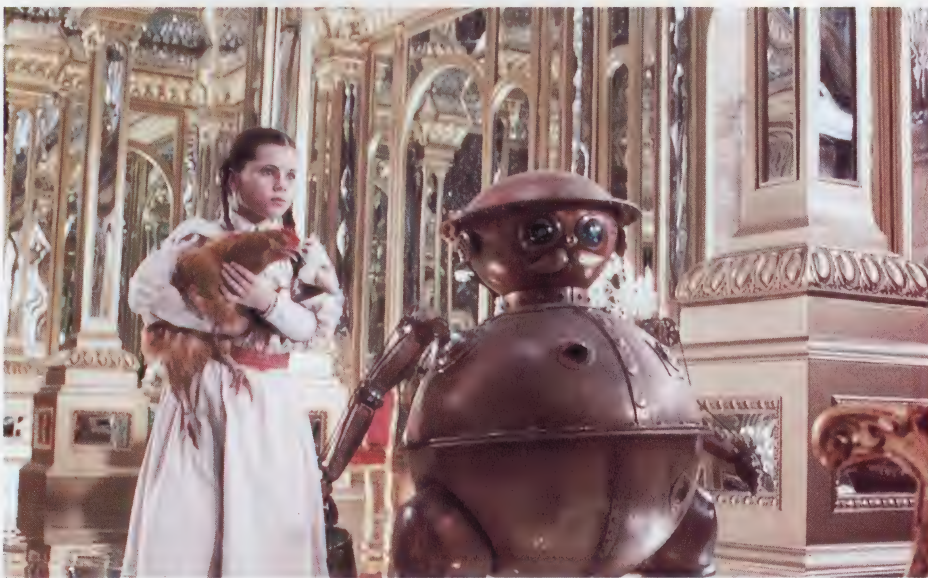
Reynolds, looks remarkably like Kansas. Reynolds just stuck 4,000 corn stalks into the ground. "Luckily I had spent two weeks in Kansas when I thought we were going to film there, so I knew what it looked like."

Return to Oz spent ten days on the Salisbury Plain early in the production schedule. It was cold and damp, and Fairuza had to lie in a lot of wet mud. "We were so tired by the end that we both got a virus," her mother says. "We went to the doctor, and he said there was no way to get over it. So Ruza recovered during shooting."

NO MUNCHKINS IN THIS OZ

There will be no Munchkins in *Return to Oz*, although ten little people have been hired for one scene. The flying monkeys have been replaced by "wheelers", four-footed creatures with wheels instead of feet, who serve as Mombi's guard dogs. The Tin Man, the Scarecrow and the Cowardly Lion will look exactly like Baum's drawings, rather than like Bert Lahr, Jack Haley and Ray Bolger.

"It took three weeks of wigmakers' time to make the lion's mane," says Lyle Conway, Creature Design Supervisor. "But the chicken was the hard-



est. She has a head the size of a walnut, and inside are 100 moving parts. The Gump was mechanically the most difficult. It takes six of us to operate him."

The Gump is one of Baum's most curious creatures. It looks like a hunter's trophy—an elk's head mounted on a plaque. When it's attached to two sofas, it flies, thanks to the efforts of special effects wizard Zoran Perisic, the master of wireless "flight" who put Superman in the air.

"It's nice to get a director who knows what he wants," Conway adds, "rather than one who says, 'I'll know it when I see it.' Walter was the most picky about Tik Tok. It took nine months to get him right."

TIK TOK

Tik Tok is a private in the Royal Army of Oz who befriends Dorothy.

Michael Sundin, a 5'5" former British trampoline champion, explains, "Tik Tok should have been a general. He has the intelligence, age and experience. However, his three keys keep running down. One controls his action, one his thinking and one his talking. Dorothy looks after me as I look after her. I act as guardian to her."

Sundin, 23, grew up in Northern England and came to London three years ago. One month after his arrival, he had a part created for him in Andrew Lloyd Webber's hit West End show *Cats*. He played Bill Bailey, the acrobatic boy-kitten. His next role will be the March Hare in *Dream Child*, a movie about Alice in Wonderland.

Inside the Tik Tok costume, Sundin must wear lots of padding, keep his arms crossed, listen to two headsets and watch a TV screen to see where he's going. And if it's dirty on the set, he wears goggles and a mask. "My

Continued Page 54

TERRY JONES OF MONTY PYTHON



IS TURNING THE WORLD

All photos courtesy Universal City Studios.

UPSIDE DOWN

By Neil Gaiman

How did he become a writer and performer of comedy? "I suppose it all started at Oxford," he decided, "where I joined the drama society. They didn't have one at my school—they were too

FLYING CIRCUS

the room. "Something to drink?" he offered. "Coffee," I said politely. So he opened a large bottle of Chablis, and when that was gone, another, and we got along famously.

He lives in South London, in a house that is almost impossible to find, due to the house numbering on his street following no known arithmetic progression. He works in a top-floor study, in a room lined with books on the Fourteenth Century. Paintings and sketches for *Labyrinth*, the film script that Terry is currently working on, by fantasy artist Brian Froud also decorate

You probably know of Terry Jones, a dark-haired, Oxford-educated Welshman with a penchant for imper-sonating dowdy, middle-aged ladies. You might also know him as one of the writers and performers in *Monty Python's Flying Circus*. Or as the director of their last three films, *The Holy Grail*, *Life of Brian* and *The Meaning of Life*. Or possibly as the author of two books for children, *Fairy Tales* and *The Saga of Eric the Viking*. Or perhaps you read his book on Chaucer's Knight, the one that upset the literary establishment so much by showing that, contrary to orthodox belief, the "Knight's Tale" is actually



keen on cadet corps and shooting teams and things. I wound up in a review which went up to Edinburgh, and when we finished I didn't have any other prospects of work, so we came down to do the review at the Establishment Club, which by then was just the front for a gambling place. People came for the gambling. There were five of us doing the show, and we *always* outnumbered the audience. They had this croupier with this great scar down his face; he'd sit in the front row and clap very loudly, then turn 'round to make sure that everyone else was clapping.

"Then I got a job with the BBC as a script editor. I never understood why or how—Frank Muir gave me the job. (Frank Muir is famous in England for his role on the panel show *Call My Bluff*, and for a hysterical series of commercials for Cadbury's chocolates.) Eventually I teamed up with Mike Palin, and we started doing odds and ends for programs like *The Frost Report*. Then came *Do Not Adjust Your Set* (A highly popular children's comedy show). A producer rang me up and said 'Would you like to do a show with Eric Idle?' I only knew of Eric from Edinburgh, but I said, 'Yes, if my friend Michael Palin can come along.' They agreed. It was Eric and Mike and I on the scripts, with Denise Coffey, David Jason and the

Bonzos and us acting. In the last series Terry Gilliam started hanging around and doing animations. That's really how *Python* came about. John Cleese and Graham Chapman approached Mike and me and said 'How about doing a show together?' Actually, I think John just wanted Mike, but we came along as a package."

And whose idea was the name *Monty Python's Flying Circus*? "Oh, that was terrible," he said. "It was endless... we were meant to be writing scripts, and instead we were thinking up bloody names for the show!" Terry pulled down a bound volume of *Python* scripts from a shelf. "Look, this is what the first script was called: *Owl Stretching Time*. The next two are *Bunn*, *Wacket*, *Buzzard*, *Stubble and Boot*, but the BBC didn't like that. They said, 'No, it is a silly name.' The script after that is just called *Circus*—that was the BBC's working title for it. They said it had to be 'something *Circus*'. We knew it ought to be *Flying Circus*. I don't know why. John said it should be something slimey, like a python, and someone else—probably Eric—said it should be a show bizzy name, and suggested *Monty*, which sounded like a sort of down-at-heels agent, and we all went '*Monty Python's Flying Circus!*' And that was that."

CINEMAS RUN BY ACCOUNTANTS

When did they realise that *Python* was going to be the cult success it was? "I don't know," he answered. "1969 was the first series... You know, we knock the BBC, but they were great to us. We never did a pilot show or anything. They just said, 'Here you go. Thirteen shows. Do what you like.' So we did. We had done about three series when they began showing it in the U.S. and the first film, *And Now For Something Completely Different...* which wasn't a huge succ... well, it was a disaster, actually. We were talking about doing *Holy Grail*, but at that point *Python* was released in the U.S. and it began to take off. So when *Holy Grail* came out, it really took off. We had thought the whole thing was dead, really. The U.S. audience is the only thing that's kept us doing the films and shows we've done since.

"Over here everyone is very Bolshy about *Python*. 'It's old hat now' and all that. I think it's just people trying to be clever... I was quite aggrieved by the critical response to *The Meaning Of Life*. In the U.S. it got great critical reviews. It won second prize at Cannes. Here in England they said, 'Oh, they're doing the same old stuff again, the tired old sketch format'. But it was a conscious decision on our part to do a sketch film. We'd never done one

PLEASE NOTE: If you're holding the book with this side up, you're reading this page upside down.



that *worked*. It was a challenge. I think some of the best stuff we've done is in that film, and we got such niggly responses."

On the subject of films, he gets quite worked up. "If you look at it, you'll see cinemas in America and France are getting more admissions than they've ever had before—over here, they're closing down cinemas all over the place. And there are such *good* films being made!

"I think the cinema industry in this country is being run by accountants! Instead of thinking, 'How can we give people a good time for their money?' they're thinking 'How can we screw the most money out of them?'"

CHRIST WAS A PRETTY GOOD BLOKE

How does the writing team function, since there are six of them involved? "Well, Mike and I write together," he explained. "John and Graham used to. Eric writes on his own, and Terry G. just goes off and does his animations. To begin with, he'd describe them to us, but we gave that up early on as he'd go 'And then this guy's HEAD COMES

OFF and a FOOT COMES DOWN and it just sorta BLOWS UP!' and we'd all go 'huh?'. So we left him to get on with it. We'd go off individually or in pairs, then get together to read out what we'd written. But that's impossible now, as we know each other too well—nothing surprises us any more. We chip in on each others stuff. For example, Mr. Creosote, the man in the restaurant in *The Meaning Of Life*. The idea was mine, but the wafer-thin mint bit, that gave him a reason for exploding, was John and Graham's. When it works, it's amazing, and much better than anything an individual could have done, but the limitation is the humor becomes much more neurotic. You can't develop a single idea. You can't do that with a team, because everyone gets bored and wants to do something else. It was astounding with *Life Of Brian* that we all got together and were able to produce a story."

Was he surprised at the reaction to *Life Of Brian*, which was condemned by the Church and heavily criticised as being blasphemous? "Well, I was a bit," he admitted, "but I do remember, when we were writing it, saying 'God,

the reaction to this is going to be *huge!*' I thought it would get under a lot of people's skins. But by the time we'd finished making it I felt it wasn't *all* blasphemous. On the contrary—for six agnostics it seemed remarkable that we produced a film that presupposed the existence of God and the deity of Christ. It was heretical, in that it attacked the Church, but I was surprised that people were so upset.

"Actually, we started out writing a funny life of Christ. We only changed it because it wasn't funny. There aren't any laughs in saying 'Does God exist?' and anyway we reread the Gospels and decided that Christ is a pretty good bloke. The comedy was the human error. All comedy is people being daft or wrong in some way. Here's a guy saying, 'Let's all be nice to each other' and everyone goes 'Yeah, he's right!' and then they go around for two thousand years killing one another because they can't agree whether or not he was standing on a rock when he said that. That was where the comedy was, and I'm afraid that in the end we've always gone for the comedy rather than any serious message."

PASS THE BENGAL TIGER

How does he feel about the middle-aged women that he so often portrays? "Everyone just got fed up playing them," he recalled, "so I was landed with them. I quite enjoy doing these sweet, middle-aged ladies. Mandy, mother of Brian, was a bit more vituperative than I would have liked—my favorite was the loving mother of sixty children in the 'Every Sperm Is Sacred' sequence. Mike originally wanted a real woman to do it, but I twisted his arm."

Terry's book on Chaucer shook the academic's view of the character of the Knight in *Canterbury Tales*. Was this some kind of a cry for respectability? "Well, there is a cry for respectability in the notes at the back, and in the length of the notes, but I didn't do it because I wanted to be respectable. It was just something that had been niggling away at me and had been since 1963 when I was at Oxford. I even

wrote an essay on it that they didn't like very much at all. It was lucky that I had enough money from films to be able to spend a year without earning while I wrote and researched it. I tried to write it simply, so that anyone could read it, but I put all the notes in to get through to the academic world. I had to be respectable for them. They still don't like it... probably in twenty year's time they'll accept it."

Will the *Pythons* ever work together as a team again? He shrugs. "I don't know. In the past it's been about every four years that we've got together to do films. I think if it happens again, it'll be in a different way. Some of us will write something and say 'This would be really good for the whole team, wouldn't it?' I don't think we'll sit down and say 'Let's do another film.'"

Are the team still friends? "We never stopped being friends; but I'm not sure we ever *started* being friends. We've always liked each other in a work situation. I had dinner with Eric a few

weeks ago, and it was smashing, but the first time we've met each other socially for ages. Mike and I are friends, but we always have been friends—we play squash together, and we write together. Right now we're doing a musical and also a new edition of a book we did some years back—*Bert Fegg's Nasty Book For Boys And Girls*. The American edition was longer than the British one."

He picked up an American copy, and started reading it out. "Yes... here's 'Pass the Bengal Tiger'. It's a bit like 'Pass The Parcel' except instead of the parcel you have a wrapped-up Bengal Tiger. 'The person who takes the last piece of paper off the Bengal Tiger is deemed the loser, and is bitten to death by the enraged mammal. The winners get sweeties' And here's Spoons—'The object of the game is to collect up spoons from the floor without being killed by a Bengal Tiger'."



LABYRINTH

Another project that he is midway on is the script for Jim Henson's new movie, *Labyrinth*. Terry explained, "I personally enjoyed *The Dark Crystal*. I saw it in New York, and I missed the first five minutes, and I thought it was great. There were all these reviews that the plot was obvious—well I didn't think it was obvious! It was only later that I saw the whole thing, and I discovered they ruined it by a voice over in the first couple of minutes that gave the whole plot away. But I think it was technically miraculous."

"*Labyrinth* will be funnier than *Dark Crystal*—it's more jokey. A little bit like *Alice In Wonderland* in a way. A live girl is the heroine, but the labyrinth is the star really; it's got all these creatures and things in, and this girl (who was kidnapped as a baby) trying to wend her way through the labyrinth."

Continued on page 52



DOCTOR WHO THE THIRTEENTH SEASON GUIDE

By John Peel



The Doctor and Sara Jane fight off a Krynoid in "Seeds Of Doom". ©BBC

For some, thirteen is supposedly an unlucky number, but evidently not for the Doctor, because the Thirteenth Season was undoubtedly one of the best years in the show's history. Ratings were on the rise, and the problems of the previous season seemed to have been surmounted. The budget was raised slightly, and the production team could manage to make a full 26 episode season once again.

Having been somewhat disillusioned by the terrible ending to the Twelfth Season (the very poor "Genesis of the Daleks" followed by an even worse "Revenge of the Cybermen"), it was with some trepidation that I decided to chance watching the hold-over from the previous season, "Terror of the Zygons", written by a newcomer to the series, Robert Banks Stewart. Meeting the famous Loch Ness Monster didn't seem like too great an idea to me—but I was hooked from the start. The problems that had plagued the previous season were apparently over; the scripts had become

clearer, wittier and far better paced; direction was tight and clever; acting was a decided improvement, especially from Tom Baker, who was by now fitting comfortably into his role.

"Everyone who has played Doctor Who seems to have enjoyed it," he told the *London Times*. "I find that my face is associated with something very nice and very charming and great fun. It is certainly delightful to see the effect it has on children. I have enjoyed my life much more since I became the Doctor—I used to get terribly tired of Tom Baker."

Despite the emphasis on children, fully sixty percent of the viewing audience was adult, and the proportion was growing. The stories had become far better at working on two levels—a straight-forward adventure story for the youngsters, and a witty, tight plot for the more mature. Baker and Lis Sladen, his single steady assistant, worked extremely well together. Lis Sladen's talent clearly showed



A "live" mummy threatens the Earth in "Pyramids Of Mars" ©BBC

through the entire season, with her whispered remarks, her facial expressions and small points like waving goodbye, or tossing her hair. It was natural, it was cute and it was funny. Probably the show had no better team in all the years it ran than the Baker/Sladen team of the Thirteenth and Fourteenth Seasons. They offset one another beautifully. Lis is still remembered as a lot of viewers' favorite companion, simply due to her terrific on-screen presence. (Much as the Hartnell years had been my favorite period, I, too, am definitely with the Lis Sladen supporters in this matter; she was brilliant.)

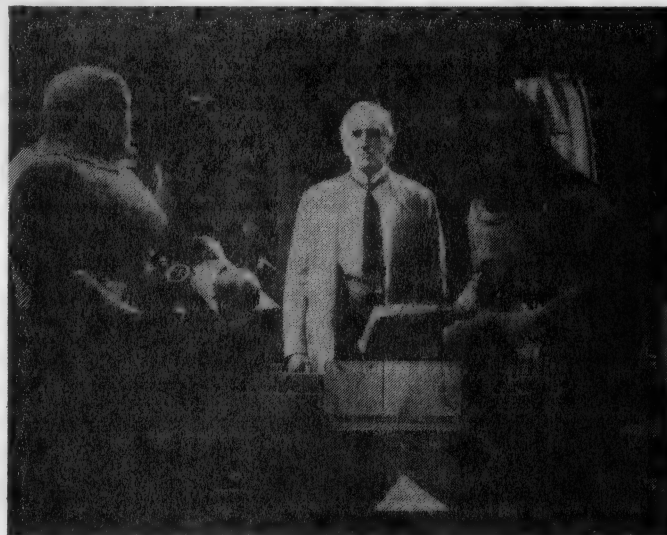
Producer Philip Hinchcliffe and script editor Robert Holmes were also far more settled now. They had a plan of campaign mapped out for the season, which included bringing in more horror aspects, convinced as they were that children love to be scared. They also intended to spoof (gently) almost every famous sf movie made. Each show was a challenge for the viewers, as they wondered what would get the bite next—*Forbidden Planet*, *The Thing*, *Frankenstein*...The horror was of debatable effect on children, but what was not debatable was the fact that it worked at wooing back the viewers. At the start of the season, about seven million people were watching the show, and by the end of the season, over ten million were, a very good figure for those days. During the Hinchcliffe/Holmes

era, the figures (and the controversy) would continue to rise.

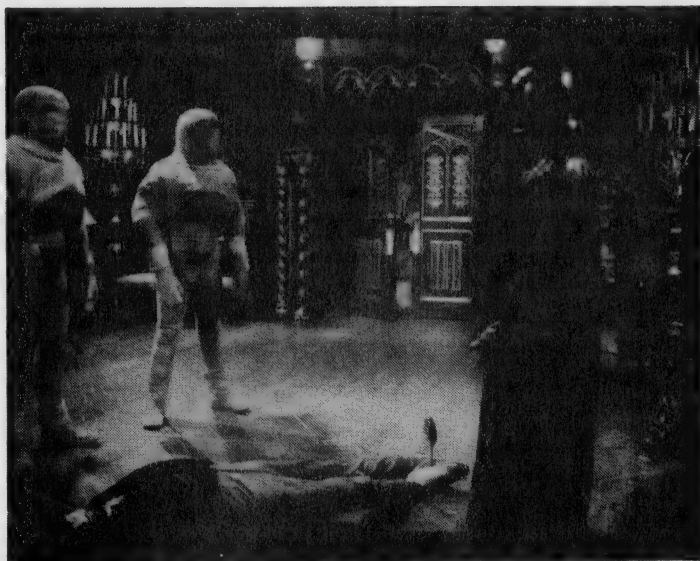
Target Books were continuing their adaptations of the TV stories with alacrity. They were issuing a book per month, and attempting to follow the TV stories with their adaptations of those tales as fast as possible. It seemed that the Doctor was a growing industry once again. Two poster magazines were released at this time, selling out fast, and a short-lived *TV Science Fiction Monthly* magazine ran two articles on the show over the next few months. About the only thing connected with the show that was failing was the dreadful comic adaptation running in *TV Comic*. This had been going downhill (from a not terribly great start) constantly, and was on the verge of being dropped from the comic. Even devoted fans of the show tended to skip buying the comic, it was so terrible.

It was around this point that the first stirrings of the Doctor Who Appreciation Society began, on, naturally, a London University campus. Jan Vincent-Rudzki and Steve Payne formed the nucleus, with Jeremy Bentham as "historian" and Gordon Blows as editor of their fanzine *Tardis*. Other fanzines and groups sprang up, but the DWAS and *Tardis* have proved to be the best and most enduring of all. It seemed to everyone as if *Doctor Who* had entered a period of unparalleled growth, and the fan response was greater and more involved than ever before.

Without a doubt, a great deal of the reason for this interest was due to Tom Baker. His characterisation of the Doctor was off-beat and child-like, which endeared him to many. His clowning about, changes of mood and frequent philosophising were all popular, and he seemed somehow relevant to the viewers. Children loved him, female fans considered him the sexiest Doctor to date (well, he had hardly had much competition for that role!) and the male fans found him a baffling but intriguing character. You could never be sure of his response to any given situation. "You must save yourselves," he remarks at one point, refusing to get involved. He then promptly gets involved. He *meddled*, was insatiably curious and enigmatically moody. Like the first Hartnell years, Baker made the Doctor seem like an



The Mummies do the manual labor in "Pyramids Of Mars". ©BBC



A Darth Vader look alike gives orders to the mummies in "Pyramids Of Mars". ©BBC

alien again, not just a lovable humanoid.

Some of the most experienced of all the *Doctor Who* directors certainly helped to make this a memorable season. Douglas Camfield directed two stories, and he had previously done such beautiful serials as "The Crusade" (1965), "The Web of Fear" and "The Invasion" (both 1968) (see the interview with him in *Fantasy Empire No. 11*); David Moloney directed one, following his work on the superb fantasy "The Mind Robber" (1968), and on "The War Games" (1969) and the lesser, but popular "Genesis of the Daleks" (1975); Paddy Russel helmed "The Pyramids of Mars"—despite the name, Paddy is one of the few females to have worked in production on the show, and her works have been among the best, including "The Massacre" (1966) and "Invasion of the Dinosaurs" (1974); ex-producer Barry Letts did the forgettable "Android Invasion"; and Christopher Barry directed "The Brain of Morbius" following popular work on "The Daleks" (1963), "The Power of the Daleks" (1966), "The Daemons" (1971) and the Tom Baker story "Robot" (1974).

Though the writing team contained old faithfuls Terry



Is that Doctor Frankenstein? No, but that doesn't stop Solon from trying to resurrect "The Brain Of Morbius". ©BBC

Nation (creator of the Daleks and writing his first non-Dalek *Doctor Who* script in ten years) and Louis Marks (who had written "Planet of Giants" (1964) and "The Day of the Daleks" (1972)), the real writing accolades went to three "newcomers" to the show. Robert Banks Stewart was called on to pen the Scottish adventure that opened the season, as he was both an able script-writer and Scottish himself; the story was so well written that he wrote a second for the same season, "The Seeds of Doom", though no further stories. But the other two "newcomers" were not so new after all...Robin Bland and Stephen Harris were, in fact, old friends with new names....

SEASON THIRTEEN (26 Episodes) (August 30th, 1975—March 6th, 1976)

Regular Cast

The Doctor.....Tom Baker
Sarah Jane Smith.....Elisabeth Sladen

Regular Crew

Producer.....Philip Hinchcliffe
Script Editor.....Robert Holmes
Production Unit Manager..Janet Radenkovic
Incidental Music.....Dudley Simpson

4F) Terror Of The Zygons By Robert Banks Stewart (4 episodes) (August 30th—September 20th, 1975)

CAST

Brig. Lethbridge Stewart..Nicholas Courtney
Lt. Harry Sullivan.....Ian Marter
RSM Benton.....John Levene
Munro.....Hugh Martin
Duke of Forgill/Broton.....John Woodnutt
Huckle.....Tony Sibbald
Angus McRannald.....Angus Lennie
The Caber.....Robert Russell
Radio Operator.....Bruce Wightman
Sister Lamont.....Lillias Walker
Zygons.....Keith Ashley
Ronald Gough
Corporal.....Bernard G. High
Soldier.....Peter Symonds

CREW

Production Unit Manager..George Gallaccio
Production Assistant.....Edwina Craze
Makeup.....Sylvia Jones
Costume.....James Acheson
Lighting.....John Dixon
Sound.....Michael McCarthy
Film Camera.....Peter Hall
Film Sound.....John Tellick
Film Editing.....Ian McKendrick



The Zygons give Doctor Who a giant headache in "Terror Of The Zygons". ©BBC

Special Sound.....Dick Mills
Music.....Geoffrey Burgon
Designer.....Nigel Curzon

Oil rigs are being attacked in the North Seas, off the Scottish coast, and UNIT has been called in to investigate. The Brigadier uses the space/time telegraph (see "Revenge of the Cybermen") to call in the Doctor. The Doctor (dressed in a kilt-styled scarf and hat) and Sarah and Harry are given a ride by the Duke of the Forgill to the village where UNIT is staying. Here the Duke verbally assaults Huckle, the owner of the Hibernian Oil Company, whose rigs are being destroyed. The Doctor decides to check the company's records, while Sarah chats to Angus, the landlord.

They are watched by alien eyes...There's one survivor from the last rig attacked, who is washed ashore on the Duke's land. Harry finds him, but both are shot by the Duke's man, the Caber. Harry is taken to the sick bay, where he is watched by Sister Lamont. The Doctor finds teeth marks on the rig wreckage—something *chewed* it to pieces... Sarah is attacked by a Zygon, and she and Harry vanish. When the Doctor finds her, she is in a decom-

pression unit. The Zygon traps him in there and starts it working. Using Time Lord trickery, he and Sarah survive until Benton can rescue them.

Harry is taken to the Zygon ship, where Broton, leader of the small party of long-lived Zygons, tells him that their home planet was destroyed recently, and they now need a new home. Broton has decided that the Earth is it. They have the Skarasen—the Loch Ness Monster—an armoured cyborg, on their side. Meanwhile, Huckle has found the activator that calls the monster to attack the rigs in the wreckage from the rigs. Wanting this back before the Doctor can examine it, the Zygons use Harry for a "body print", and one of them transforms itself into a duplicate of Harry. This duplicate steals back the activator, but dies in an accident when Sarah chases it, and it vanishes....

Broton sends the Skarasen to attack the activator, so the Doctor takes it and runs across Tulloch Moor. The monster would get him, except Harry manages to break the transmitter on the Zygon ship. Collected by the Brigadier and Sarah, the Doctor visits Forgill Castle. Here Sarah stays to look through the records. Meanwhile Sister Lamont, in reality a Zygon, kills Angus when he searches for the electronic bug

in the pub, but is chased across the Moor by UNIT troops. Sarah manages to find a secret entrance to the Zygon saucer from the Castle, and rescues Harry. Leading the Doctor to the passage, the Zygons, who have posed as the Duke and the Caber, capture the Doctor, and take off in the ship. They are ready to implement the next stage in their conquest plan....

The ship heads south, with the Skarasen following by sea. Broton intends to recreate his home planet here on Earth, and call in the refugee fleet from his destroyed planet. The Doctor manages to transmit the location of the saucer, free the humans used as body prints and destroy the saucer finally. By this time, though, Broton has left to implement his plan. Posing as the Duke of Forgill, he infiltrates the International Energy Commission, of which the Duke is the Scottish representative. He plans to wreck it using the Skarasen, but the Doctor figures out his plan and tries to stop him. The Brigadier traps Broton and shoots him, though not before the Loch Ness Monster is menacing London from the Thames.

The Doctor throws the activator into the Monster's mouth, and it is satisfied and heads for home—the only home it knows—Loch Ness.

The Doctor decides to attempt to pilot the Tardis back to London from Scotland. Harry decides to take the train, but Sarah goes with him....

This was a splendid story, despite minor flaws (it is never explained how the activators got aboard the rigs to be destroyed). Robert Banks Stewart really caught the alienness of the Doctor, and the whole mood of the show. The Zygons were splendid villains, and very convincingly written for.

The costumes for the Zygons are among the best ever designed for the show. The original idea was to base them on a human fetus, but to this was added the design of a seahorse, and the result was perfectly splendid. The stunning costumes were much aided by the marvelous acting of veteran actor John Woodnutt as the warlord Broton (he had appeared in the earlier adventure "Spearhead From Space" (1970)). The concept for the space ship was that of "organic crystallography", and the entire layout was done as if it were part organic, part machine.

The Monster itself was done as a glove puppet, as stop-motion was too expensive and time consuming for television. Unfortunately, this looked a little cheap in the final production, despite the superb model of the monster. It frequently looked superimposed, and, thankfully, was sparingly used. Overall, though, production values were very high, and the spaceship launch and flight sequences were particularly well handled.

Also appearing in this story as Angus was Angus Lennie, better known to viewers for his role as the cook on the soap opera *Crossroads*. This story proved that he was an able actor, for his role was small, but excellently played.

4H) Planet Of Evil

By Louis Marks (4 episodes) (September 27th—October 18th, 1975)

CAST

| | |
|-------------------------|------------------|
| Braun..... | Terence Brook |
| Baldwin..... | Tony McEwan |
| Professor Sorenson..... | Frederick Jaeger |
| Vishinsky..... | Ewen Solon |
| Controller Salamar..... | Prentis Hancock |
| Morelli..... | Michael Wisher |
| DeHaan..... | Graham Weston |
| Ponti..... | Louis Mahoney |
| O'Hara..... | Haydn Wood |
| Reig..... | Melvyn Bedford |

CREW

| | |
|---------------------------|--------------------|
| Director..... | David Maloney |
| Production Assistant..... | Malachi Shaw Jones |
| Visual Effects..... | Dave Howard |
| Makeup..... | Jenny Shircore |
| Lighting..... | Brian Clement |
| Camera..... | Stan Speel |
| Editing..... | MAC Adams |
| Costume..... | Andrew Rose |
| Special Sound..... | Peter Howell |
| Designer..... | Roger Murray-Leach |



Sorenson is transformed into an evil anti-matter creature in "Planet Of Evil". ©BBC

On the strange planet of Zeta Minor, a Morestran survey team is investigating. They are on the edge of the known universe, and odd things are happening. Something emerges at night, and is killing the team, but the leader, Sorenson, is too intent on getting his crystal samples to truly care. Braun is killed by this something, but not before he sends a distress signal, which is picked up by the Tardis. They land shortly before a Morestran probe, headed by Controller Salamar, a young, inexperienced aristocrat. At his side is the older, more experienced Vishinsky. The Doctor and Sarah find bodies that have been drained of all moisture. While the Doctor continues to investigate, Sarah returns to the Tardis for instruments. While she is in it, the Morestrans find the Tardis and transport it aboard the probe. Vishinsky's team finds Sorenson, who leads them to the base—and the Doctor with a corpse....

Sarah is discovered on the probe, and taken to the ground base, where she and the Doctor are locked up. From a black pit of nothingness, a virtually invisible monster emerges to attack the base. During the attack, the two companions escape, but they are followed by the Morestrans and captured at the pool. Sorenson is trying to exploit the crystals of this world as a source of energy for his own, despite the Doctor's warnings. Samples are taken into the Morestran probe ship. The Doctor explains that Zeta Minor is a point of contact between our universe and the universe of anti-

matter. If the ship tries to take off with the crystal specimens aboard, it could cause collision between the two universes, and the end of everything.

In fact, the ship *can't* take off, even at full power. The anti-matter monster appears, energy in a physical form, but is driven off by the force-field. Salamar realises the danger at last, and allows the Doctor to go to negotiate release terms. The Doctor stresses that all samples must be left behind, but doesn't know that Sorenson, seeing the end of his work, has hidden some in his room. Approaching the pit, the Doctor falls in, to fall into the nothingness, where he is contacted... The planet will allow them to go, if all the samples are left behind. Unfortunately, Sorenson has already been infected and his eyes glow redly as he starts to mutate into some powerful, evil beast... He attacks Morelli, and leaves his desiccated form in the corridor.

Salamar's dislike of the Doctor and his feelings of futility lead him to believe that the Doctor and Sarah are behind all of his problems, and so he orders them ejected into space from the probe. Vishinsky has had enough, and replaces Salamar as the controller, annoyed at the younger man's obvious unfitness for the post. In an attempt to redeem himself, Salamar tries to destroy Sorenson with a neutron accelerator, but only succeeds in splitting off anti-matter energy duplicates of the crazed professor, before he is Sorenson's next victim. The Doctor manages to capture Sorenson and takes him and the anti-matter back to the planet. In a struggle, the professor falls into the pool, and his duplicates vanish from the probe ship. The planet cures Sorenson, and the Doctor suggests better energy alternatives to the bewildered professor before leaving.

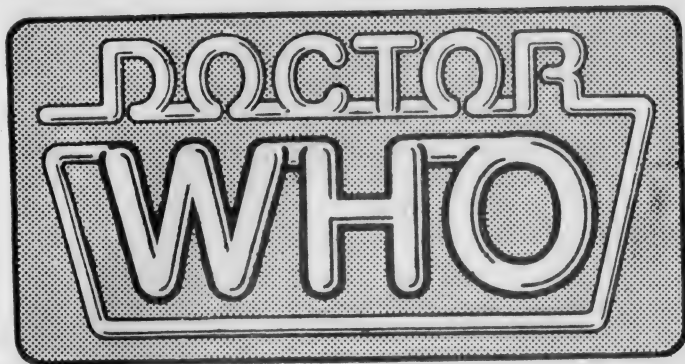
Despite the confusion in the script about the nature and properties of anti-matter, this wasn't a bad story. Salamar and Vishinsky are two believable characters, and we follow the former's degeneration (matching that of Sorenson) with complete realism. Sorenson is an odd case, yet another example of the popular man-mutating-into-monster syndrome so prevalent in this era of the show. Somehow, the explanations never really gel, being thrown off casually as they are.

The main thrust of the story is a gentle spoof of the famous monster from the Id of *Forbidden Planet*, of course. This monster is done in the same red lines, stopped by the force-field and so on, but it is Sorenson's Id that changes later into other creatures. These effects are nicely done, though parts of the story show budgetary restrictions (landing gear lowered on string, and a sign that almost falls off a door when it slams...).

Michael Wisher (Davros from the previous season's "Genesis of the Daleks") guested as the ill-fated Morelli, and old regular Prentis Hancock (from "Spearhead from Space"; he would return in "The Ribos Operation") was very able as the insane Salamar. Ewen Solon, (last seen in "The Savages" in 1966) played Vishinsky; he is perhaps better known for his roles in the Hammer version of *The Hound of the Baskervilles* (1959), as Stapleton, and *The Sundowners* (1960), with Robert Mitchum.

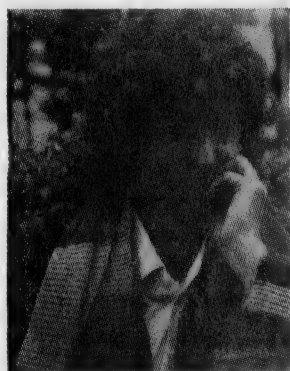


This is what the anti-matter beast looked like in his own universe. "Planet Of Evil" ©BBC



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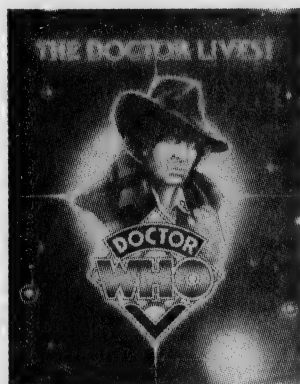
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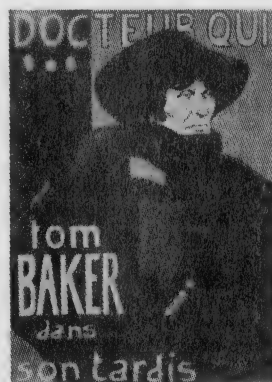
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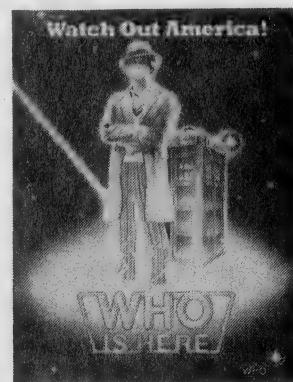
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machine, all wrapped up in the hulking form of professional wrestler/actor Kiwi Kingston.

In the final analysis, in comparison to the truly "dead" look of the Creature in *Curse Of Frankenstein* and the less monstrous but more subtly terrifying Karl of *Revenge Of Frankenstein*, the Monster of *Evil Of Frankenstein* was quite a disappointment.

In keeping with its new beginning flavor, the film gave the creature an origin, told in flashback by the Baron. In a laboratory crammed with fantastic electrical equipment, which seem deliberately designed to evoke at least a few memories of the Strickfadden-designed classic setups of the vintage "Frankenstein" films, the composite creature is brought to life by Frankenstein. The monster eventually escapes, running amok and spreading the expect-

ted terror through the immediate countryside before being pursued into the mountains by the traditionally hostile, torch-wielding villagers. There, it is shot and supposedly falls to its death on the rocks below. Of course, it is obvious that it is only a matter of time before the creature will be rediscovered in a mass of ice that looks more like frosted cellophane or crumpled Saran Wrap.

A HEROIC BARON?

Evil saw Baron Frankenstein coming across as more of a hero this time around, outraged at the desecration of his ancestral castle/home by town officials. They had looted it of all the precious heirlooms under the all-encompassing rule of "confiscation" after the Baron was sentenced to exile.

One of the film's better moments occurs when Frankenstein, breaking into the home of the Burgermeister, whom he had observed earlier in town wearing the Frankenstein family ring, vents his spleen upon the official at his acquisition of the Baron's wardrobe, furniture, paintings, family ring and... indignities of indignities!... even the Frankenstein bed!! Which just happens to be nicely filled by voluptuous Caron Gardner. Cushing's castigating diatribe at the Burgermeister was a delicious study in sarcastic, righteous anger as only Cushing could unleash it.

There even seemed to be a slight mellowing to the Baron. Early in the film, the Baron and Hans stop their carriage to come to the aid of a mute peasant girl being abused by some local toughs. Hans, of course, does the heavy work, driving off the hooligans.



The Baron seeks to regain his property...the Frankenstein family bed. Never mind that voluptuous Caron Gardner is occupying it. ©Universal Pictures



The mute girl watches as Baron Frankenstein does his work. ©Universal Pictures

The Baron gives shelter to the mute girl in the sacked castle. In the film's climax, he actually seems to sacrifice his life in the flaming conflagration started by the agonized Monster (remember that chloroform cocktail?) in order to get Hans and the girl to safety.

In other words, Baron Frankenstein seemed to have developed a little more "heart" than in his previous outings.

A NOMINAL HEAVY

If there was a nominal heavy, now that Cushing's Baron Frankenstein seemed to have been turned into a hero, it was Peter Woodthorpe as Zoltan, the malignant sideshow mesmerist with more than a slight taste for larceny. Woodthorpe chewed the scenery in a manner not seen since the days of jolly old Tod Slaughter. He uses his powers of hypnosis to place the revived Creature under his control and, thusly, force Frankenstein to take him on as a 'partner'.

Woodthorpe's Zoltan was definitely a card-carrying member of the old-style school of villains who highlighted many of Universal's '40s chillers. If it had been done during that time, *Evil* would no doubt have had someone like Bela Lugosi, George Zucco or, quite probably, John Carradine doing the honors in *Evil*. Woodthorpe's character emerged as a sort of pastiche/parody/tip-of-the-hat to every melodramatic heavy who ever leered, loped or sneered his way through a chiller; the

kind of nasty you loved to hate... a throwback to the old school... if you were willing to go along with his performance.

When *Evil Of Frankenstein* was released to television, along with *Kiss Of The Vampire* (retitled *Kiss Of Evil*), new footage shot in America was added to the film as a sort of prologue, explaining to viewers that the mute girl's lack of speech was due to the shock of encountering the creature and his subsequent anti-social behavior (to put it mildly). This was an attempt by the company to, evidently, make it a more sellable part of a package for

television by increasing the running time.

While it moved along rather well in its own way, *Evil Of Frankenstein* suffered from the attempt to follow the Universal pattern, an attempt that rang hollow.

Only Peter Cushing, Peter Woodthorpe and the expected Hammer production touches, including the definitely cliff-hanger-like finale, made the film watchable.

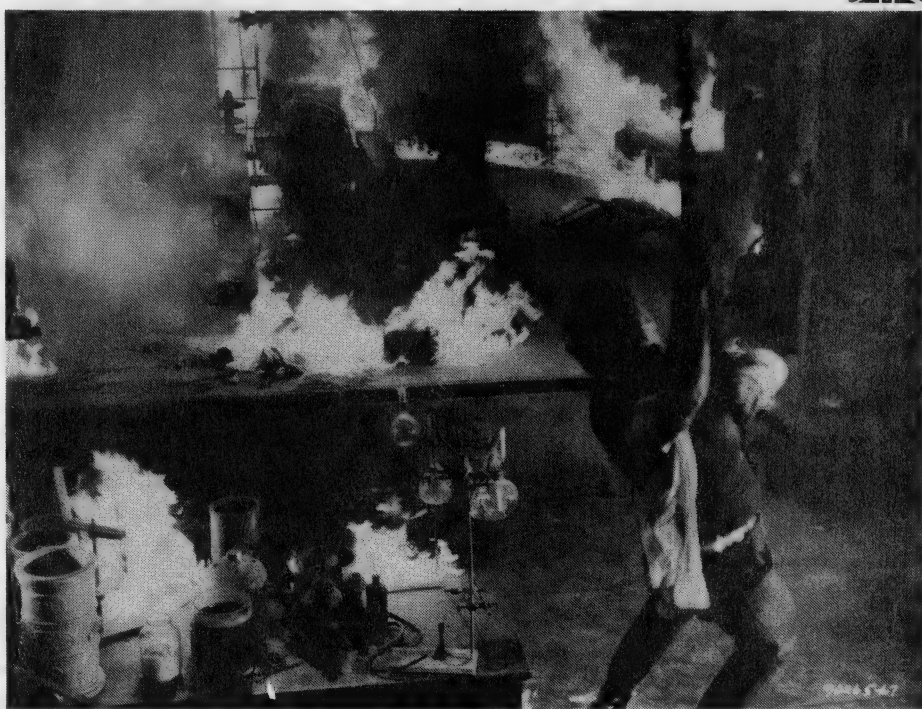
Freddie Francis did his best with what he had to work with. But in spite of his expert efforts, it was only half-way successful. *Evil Of Frankenstein* required a better script and, in my opinion, the hand of Terence Fisher, whose affinity for the series was more than obvious.

And so, with Baron Frankenstein trapped in the blazing laboratory of his castle (holding on for dear life to a chain hanging from the ceiling), an ailing monster blocking the only possible means of escape (the flames, of course, had cut off the other exit) and no way out... the viewer was left to ponder whether or not this was to be the end of Frankenstein.

Was his cinematic saga to end in such a manner?

Would there be a sequel?

YOU'D BETTER BELIEVE IT!



The Doctor and his creation are caught in a fire. ©Universal Pictures

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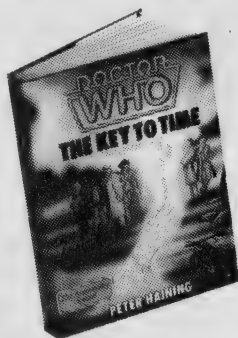
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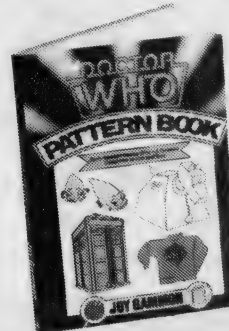
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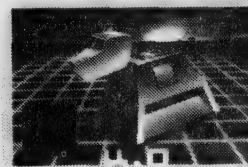
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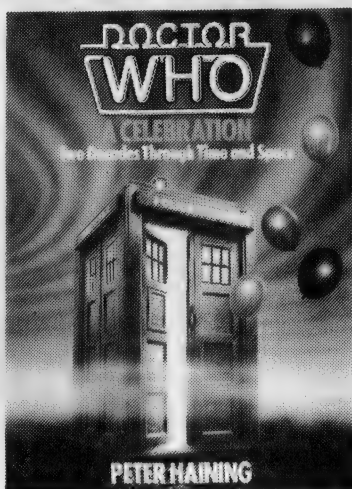
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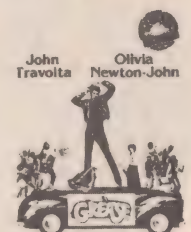
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GERRY ANDERSON'S **TERRAHAWKS**



By Jeremy Bentham

Exclusive, Behind-The-Scenes Photos by Sue Moore

With a roar of atomic engines and the explosive detonation of missiles, *Terrahawks* announces to the world that Gerry Anderson is back. Whilst most shows build to a fiery climax, *Terrahawks* most often begins by blasting its audience into the world of the 21st Century. It thrills new generations of youngsters and re-kindles the interest of parents to whom Gerry Anderson is as familiar to their youth as Beatle records and Chelsea fashions.

In the words of the first episode: "Expect the unexpected..."

Terrahawks is a genre apart from the vast bulk of children's entertainment. It offers small-screen spectacle, and while the central character may be a clone, his master mold hails from a far more interesting stable than any *Knight Rider*, *A-Team* or *Spider-Man*. To seasoned viewers of Anderson's productions, *Terrahawks* is a strange amalgam of much that he has done before, coupled with a branching out into new fields. But, best of all, it is that combination of model works and puppet action that was so successful in the 1960s, and shows no sign of being

any less successful now.

BACKGROUND

Science fiction, it has been said, has two narrative poles: they come to us, or we go to them. *Terrahawks*, like Anderson's earlier *UFO* and *Captain Scarlet*, has the Earth under a threat from space, with only a secret defense organisation between it and annihilation. The year is 2020 AD and a small NASA base on Mars has been destroyed by aliens who gloat that this is "One small step for us, but a giant



leap towards mankind...".

Mankind is not unprepared, however. Three years earlier a smaller alien attack had warned the World Government of possible further invasions, and they had pooled their resources to build Hawknest. This is a top secret base somewhere near the north-eastern coast of South America. Answerable only to the United Nations, the Terrahawks consist of three men, two women and a small battalion of multi-purpose robots, maintaining, operating and perfecting their highly specialised craft for air and space....

Their leader is Doctor "Tiger" Ninestein, the first of nine clones ("Tiger" as in cat, as in nine lives...). Thanks to a computer link by which he can copy his mental patterns, any of his eight "brothers" could replace him in the event of an emergency. His personal craft is the Terrahawk itself—a bird-shaped vehicle transported on the back of the Battlehawk. This is a flying command center, capable of independent flight. During his off-duty moments, he delights in his customised robotic car, HUDSON—a "vintage" Rolls Royce with chameleon coloration.

His deputy is the English Captain Mary Falconer, commander of the Battlehawk, and its specialised systems which include the Battletank stored within its cargo deck. It is launched from the hollow facade of the White House, a coffee-plantation house that literally unfolds for the launch.

Captain Kate Kestrel, a world-

famous singer (recorded by *Anderburr Records!*) is the pilot of the deadly Hawkwing interceptor. Her wing-man is Lieutenant Hawkeye, whose skill as gunnery officer is aided by a bionic eye, with micro-processor eyesight. The Hawkwing consists of the main fuselage and the wing itself. As a final line of attack a servo system can recover the gunnery officer's cockpit and then jettison the entire wing section. Under remote guidance the wing then becomes a giant missile, slamming the full force of its fuel and explosives into one kamikaze-style attack run on an enemy installation.

The introspective Lieutenant Hiro, the final member of the Terrahawk force, is skilled in computers and electronics. He is in charge of the first line of defense, Spacehawk. This is a giant, orbital space platform reached by means of Treehawk. It is launched from a massive artificial tree that opens like the spokes of an umbrella. Spacehawk has its own stardrive system, enabling it to fulfill its secondary role as a space battle cruiser, with armaments and sensors based about its predominant crew—the Zeroids.





The Anderson team works carefully with the models to produce life-like action whether it be the machinery (Far left and bottom right) or the puppet characters themselves (Center and immediate left).

The Zeroid robots are the fighting force of the Terrahawks. Built by Ninestein and Hiro, they are spherical machines powered by Itranium crystals (found only on Jupiter). The curious properties of the gems might account for the human qualities found in these machines. They frequently go beyond the personality program built into each Zeroid to make them more acceptable to human beings.

These qualities are especially observable in the two supervisory Zeroids, Sergeant-Major Zero and Space Sergeant 101. The former is the last of the prototype Zeroids and, though he is technically in charge of the Zeroids, his authority aboard Spacehawk is constantly contested by 101. Their "human-ness" is frequently a source of heated debate between Mary Falconer (who is confident that their unusual power source gives them qualities that are not programmed in) and Ninestein, who is assured that they are merely machines—though he has to remind Zero of this from time to time!

The chief protagonist of the Terrahawks is the space fleet ruled by Queen Zelda and her family. Zelda is a megadroid, an artificial construct so sophisticated that she is an organic life-form whose powers border on the supernatural. Formed in the image of the oldest and wisest inhabitant of the planet Guk, Zelda grew to hate true organics so much that she led a revolt against the humans. Since seizing power, she has become dedicated to the eradication of human life-forms wherever they exist. It is this hatred

which has driven Zelda and her alliance of exotic alien life-forms across the Galaxy towards the Earth.

With her on this crusade are her two "family" members, Cy-Star and Yung-Star. Bubbly and vain, Cy-Star's dislike of Earthlings is countered by her wish to adopt as many of their traits as possible, even down to emulating their styles in beauty and fashion. Yung-Star, by total contrast, is governed by greed, gluttony, selfishness and cowardice.

Zelda's main fighting force is the Cubes. Similar in size to the Zeroids, they are box-shaped robots, as their name suggests. Less sophisticated than the Zeroids, their numbers make up for what they lack in skill. Zelda's fleet is also home to several very dangerous

alien allies. These include Sram, whose roar can shatter mountains; the incredibly strong Sporilla ape; Moid—the Master of Infinite Disguise; and the black-masked Space Samurai. More than enough monsters and villains to carry the series through its scheduled 39 half-hour episodes.

ORIGINS

After more than a decade of using live actors, *Terrahawks* marks Gerry Anderson's return to Supermarionation. With the cancellation of the grandly-scaled *Space 1999*, whose second season had failed to sustain the

Continued on page 56







PBS JOURNEYS BACK INTO THE PAST WITH...

CASTLES

By John Peel

They tower among the rocks above towns. They command key passes. They dominate rivers and bays. Occasionally they stand aloof in the countryside, surrounded by their moats. Castles have a fascination for all. Huge relics of stone created during the Middle Ages, they persist into our glass-and-steel modern times as a grim memory of the way that peace was kept centuries ago. And how a conquered people were put down. Perhaps their ghostly echoes remind us that it is not so very long ago, or so far removed from our fears today.

The earliest English "castles" hardly deserve the name. They are Iron Age fortresses, built of wood, with earth-work surroundings. One such can still be seen at South Cadbury. Some scholars suspect this may have been the real site of King Arthur's mythical mystical Camelot. A few furrowed fields, an artificial hill of Earth, and an archaeological dig is virtually all that is left of these early "castles".

THE POWER OF CASTLES

When the Norman invaders over-ran England shortly after the famous Battle of Hastings in 1066, William the Conqueror ordered that Norman castles be built. These would serve as garrisons for his liege-men and their troops, and physically impress the beaten English with their physical presence. Though the earliest castles begun by him were erected from timber, these were replaced as rapidly as possible by stone-built ones. His building projects included the famous Tower of London, which is actually a complex of buildings nowadays. The

only surviving part of his structure is the White Tower, though the outer walls were added in 1097 and still stand.

As time went on, the English were gradually won over to the conquerors. The need for the castle changed. Now nobles were likely to need them to defend themselves against rival nobles. The king saw a network of castles as being important to his rule—to stop such rebellions as from time to time may occur. Though siege of a castle was possible it was a long and costly affair. It was important to the king that whoever controlled a castle be loyal.

With the English conquest of Wales under Edward I, the great time of Welsh castle building began. Edward saw the need for a strategic chain of castles across Wales, a wild land filled with fiercely patriotic fighters. In the 1280s, he started construction on a huge number of new castles, most of which still stand today. They were massive, virtually impregnable fortresses commanding strategic points. So well were these built that even when later neglected, they remained intact. In 1403, for example, the Welsh leader Owen Glendower attacked Caernarvon Castle with sophisticated siege machines and a large army. Inside the castle were a mere twenty-eight men—and they still managed to repel their attackers. Even in the English Civil War in the 17th century, most castles fell by betrayal, rather than by siege. Despite years of Hollywood adventure movies, it isn't easy to take a castle!

The need for castles began to die out as the realms of England, Scotland and Wales became more unified and civilized. Their end as a strategic





small, infrequent windows (you don't want to give a potential enemy a shot into your living quarters!), and had to be lit by a regular series of torches. Naturally, all of this consumed wood, which had to be gathered from the surrounding countryside. Deforested areas would then be used to build settlements on. The fireplaces and torches filled the poorly ventilated rooms with thick smoke.

Meals were cooked in huge kitchens, and tended to be mostly monotonous. Meat was highly expensive, and used as little as possible. Since it had to be stored for long times, spices were in constant demand to be used as preservatives.

Sanitary facilities were not terribly complex. Most surviving castles "boast" a kind of sump pit—generally a long drop, with a wooden seat on a higher floor. Occasionally earth would be shovelled in to cover the stench. But this couldn't be done on too regular a basis, to avoid filling in the pit. It's hardly surprising, then, that incense was popular!

Villages nestled in the protection of the castles. In case of war, the population could retreat to the castle for safety—in many cases, the outer castle wall was built to circle the whole town. At Conway, for example, stretches of this old wall still exist and can be traversed by the visitor. Ultimately, the village led to trade, and the castle's importance declined as the township grew.

LIFE IN A CASTLE

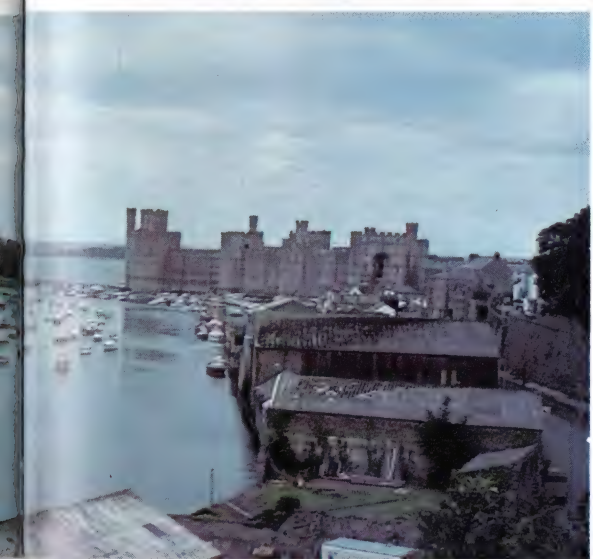
Made of stone, castles tend to be very cold places. Visitors today can wander about surviving buildings and shiver. Rooms are large, for the most part, and windows held no glass, which was far too fragile and expensive for use in windows. In winter, castles could be a terrible place to live. Many noblemen would leave them to winter elsewhere.

This was the main reason for the growth of the tapestry industry: the huge hangings would cover most of the stone walls, and help to retain heat for the rooms. Most rooms had huge fireplaces, kept constantly blazing, and mats or furs strewn across the floors. The battle for warmth was a constant struggle. Almost all possible ideas were tried. The rooms are dim due to the

CASTLE BUILDING

Constructing a castle required an immense amount of man-hours, as well as stone, wood and other materials. Caernarvon Castle took forty years to build, and even then was never actually finished. Beaumaris, another of Edward I's projects, took over 2,500 men to construct it, under the guidance of his master-builder, James of St. George. Its walls were 15 feet thick, and surrounded by a wide moat. Most castles had a series of towers, anywhere from six to twelve in the Welsh castles, as well as two gatehouses.

The gatehouses had to allow traffic in





and out, but be safe from attack. They were equipped with a draw-bridge to span the moat, which when pulled up served as a great door/barrier. Behind this would be the portcullis, a spike-tipped grille dropped from the ceiling to block the entrance. Many gateways had angles to slow attackers who might get into them, as well as "murder holes" above, from which defenders could drop things on attacking soldiers.

The builders had very little heavy machinery. Almost all of the hauling and building was done by hand, or by

horse-power. Each stone had to be dragged from a quarry, faced and placed, then packed into position.

It's a reflection on the way of life of those men of the Middle Ages to realise that they were committing themselves and their children to such immense building projects. To many life seemed timeless in those days. They lived as their parents had and as they believed that their children would. Despite the threat of war there was a kind of permanence that allowed large projects planned for long periods of time. They also saw the rise of many beautiful and

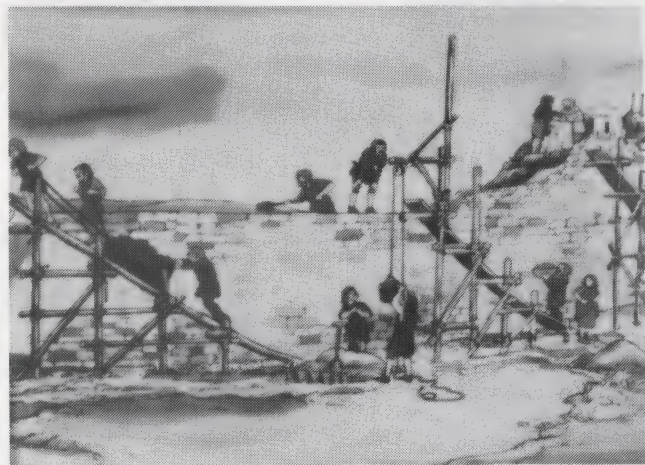
impressive cathedrals throughout the realm.

THE TV SPECIAL

Author/illustrator David Macaulay spent many vacations in Wales as a boy. He learned to love castles, and to wonder what kind of people they were that could build them. Fascinated as a man, he eventually researched the subject and produced his award-winning illustrated book *Castle* in 1977. The



(Top Left) Author David Macaulay and British actress Sarah Bullen visit Harlech Castle in Wales to share thoughts. (Above) Macaulay peers through a "Murder hole", a ceiling opening used to throw rocks, arrows and boiling oil on castle intruders. (Bottom Left) Animated sequences show how workers, using the most sophisticated tools available during the thirteenth-century, constructed the castle's walls and buildings. (Below) Caernarvon Castle's restored interiors were used in segments explaining life inside a castle. Photos by Mark Olshaker, courtesy PBS



book deals with a fictional castle that he calls Aberwyvern, but is solidly based on fact. Unicorn Projects took this book as the basis for their documentary *Castle*, which is being shown this month on PBS.

The production intercuts animated passages on the fictional life of Aberwyvern with the author and British actress Sarah Bullen looking over the remains of real castles and commenting on their use and features. "Coping with the weather conditions in Wales while filming was a far cry from idle running through castle ruins as a child," Macaulay commented. "We encoun-

tered the first tornado in Wales in fifty years and during the chess match scene shot in a town at Caernarvon Castle, the rain was falling horizontally. Most unsettling."

The results of the filming were anything but unsettling, though. The finished production is a fascinating look at castles, their construction and their intent. The animation is good and conveys a lot of the wonder of the castle. It explains the process of building and the reasons for the decisions made. The live sequences are a nice contrast, showing what now survives of many of the best castles.

"We are still concerned with survival," Macaulay comments. "It could be argued that the people of the Middle Ages had certain advantages. I think it might have been easier then to keep track of one's priorities. If someone was shooting an arrow at you, you stood behind a wall." It isn't that simple, of course, in the modern world, but resources are greater now than they were then. The people coped amazingly well with what little they had. Many castles still stand today as a monument to their way of life and to their greatest achievements.



It's lighter in tone, gentler. It's odd that I'm writing the script now, as they'd already started production, and how I got involved was equally odd.

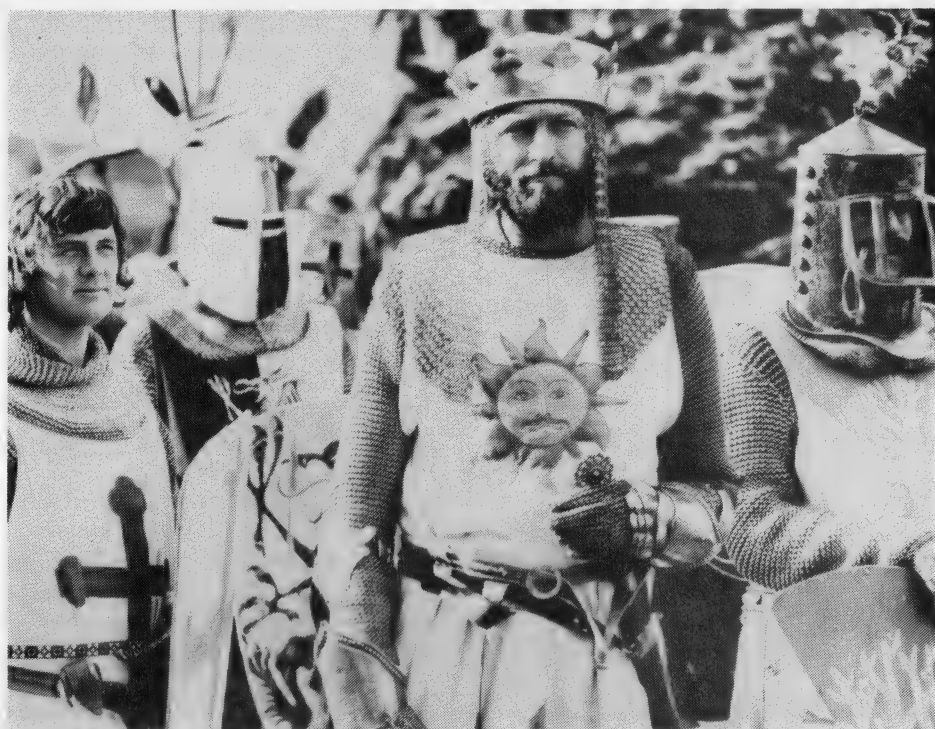
"I'd been thinking about doing a screenplay of *Eric The Viking* (the book he wrote for his son, Bill) and I thought 'Ooh, what about Jim Henson?' It seemed like something he might want to get involved in. So I rang his office to see if I could send him a copy of the book, and his secretary says 'Terry Jones? That's very strange—you know he was actually trying to get hold of you yesterday?'

"So with that, and the fact that I like Brian Froud's stuff I got sent this—er...." He showed me a typescript. The front cover read *Labyrinth. A poetic novella, basis of the film-to-be. It has the reality of a dream.*

"Looks dreadful," I commented.

"I won't say anything," said Terry cheerfully, "anyway, it's been in production about six months. Brian's been doing sketches and sketches. I just started from scratch, ignoring the 'poetic novella' and using Brian's sketches. Whether my version will meet with Jim Henson's approval or not depends on what he wants.

"The strange thing about *Dark Crystal* is I didn't see one film critic say 'It is technically the most stunning thing you've ever seen! It's not puppets—you forget it's puppets. They've taken it to something that's



Sir Galahad (Michael Palin), King Arthur (Graham Chapman) and Sir Bedevere (Terry Jones) watching Tim The Enchanter's Performance. Monty Python and the Holy Grail. ©EMI Film Distributors

astronomically above anything you've ever seen before.' They just went on about the story being dull and didn't even notice that was due to a dreadful voice-over at the start that gave the whole thing away. I feel English film critics are all film-makers manque and really don't like other people's films."

FOURTEENTH CENTURY

Talking about other people's films, was he surprised at the success of

Michael Palin and Terry Gilliam's *Time Bandits*?

"Yes. It did as well in the U.S. as *Chariots Of Fire*. Over here nobody made a fuss about it. The great thing about *Time Bandits* was it had such wonderful images—it must have been great fun to sell. The giant coming out of the sea and all that... incidentally, Terry pinched that from Froud. I've got the book here somewhere. The giant with a ship on his head.

"It's funny. A lot of the time you're just reproducing stuff you read as a child. Like I did this film about Rupert Bear—I got hold of some of these books I read as a child. It was so strange—ideas that I thought I'd thought of were *there*. Terrible."

Is that why he wrote the book of fairy tales?

"I wrote the Fairytales for Bill and Sally. I'd not've done it without the kids. I'd had it on the back of my mind: wouldn't it be nice to create some new fairy tales (because I like fantasy, mainly). I wanted to write some short ones, suitable for a child of the TV age. One morning I started writing and at the end of the week I had a dozen stories. By the end I had thirty.

"I like any fantasy. As a child I'd never read *Swallows and Amazons* or books about children. I much preferred



The head of a platoon (Terry Jones) reluctantly accepts gifts from his men (Michael Palin, Eric Idle, John Cleese) during a battle. Monty Python's The Meaning of Life ©1983 Universal City Studios

books about animals or Rupert Bear. I went straight from there to Ray Bradbury. I was rather late getting off children's books. I suppose because I'm so naive about things.

"Ray Bradbury was the first adult author who caught my attention. All my books are sf or about the Fourteenth Century. And I think in a way I like a distance between myself and my own world and the things I'm reading about. I think I'm a bit naive about the world as it is now. I like the distance of it—you can see things much clearer when it's in the past or fantasy or abstracted from what's going on.

"My pathetic political convictions of the present directly stem from my readings of the Fourteenth Century and the controversy between the Lollards and the Church back then. You can see things so clearly. You had the radicals who wanted to reform, an ideal goal of how the world could be, and then the reactionary forces of the Church who took ages to realise the actual threat these religious radicals were posing. And when they did get into gear they really got nasty and started burning people in barrels... you've got a parallel with, say, the Communist movement. In the Nineteen Thirties it was perfectly respectable—the whole

of Cambridge was Communist, and then gradually it's been turned into a dirty word. It's exactly what they did with the Lollards.

"Even the jokes were the same back then. You read in those days 'The way that people do dress you cannot tell who are the boys and who the girls'. That was also a cartoon in *Punch* from the 1880s. Same joke, and they still make it today."

DIRECTIONS

How did he become a director?

"Well, I never intended to be. Mike and I started off writing things like *The Frost Report* and *Marty*—one of the reasons we wanted to do *Do Not Adjust Your Set* was to give us a chance to perform, as we'd write this stuff and by the time it was all on it was all changed. We were so outraged we wanted to perform our own thing. Once we were performing our own stuff we found the directing was also screwing up our jokes. We'd turn up at a location, and it would be *wrong*. We'd want Indians coming over the skyline, for example, and we'd arrive in a perfectly flat field and say, 'We can't do that joke here—where's the skyline?' Especially at that time, with

The Complete And Utter History Of Britain, we were writing some very visual jokes. So when we came to do *Python* I was very keen on working with the director on how it looked... it was awful for him, and awful for me. So by *Holy Grail* it was a big relief to be able to direct!"

He likes England, and the freedom he's had to work. "I could never become a tax exile," he reflected. "I suppose it depends how interested you are in money. I always did the things I wanted to do—except the earliest days of *The Frost Report*. If I went off to LA and became a tax exile I'd be cutting myself off from my roots. And I couldn't do that.

"I never wanted to be rich and famous, for a start. My ambitions have always been centered around making things. When I was a child, I'd tell people I wanted to do something creative as soon as I knew what the word meant. I just like making things, so being in a situation where I can make things and people give me money for it is really fun. I find things like the possibility of being able to buy a country house a real pain in the neck. It clutters up the mind-space, which in my case is extremely limited, and I need it all for reading labels on bottles of wine. I'm not knocking fame. It makes it easier to do things, and much harder to pay for things. People keep buying you dinner."

I had a brief look at a section of the draft script and the Froud drawings. The script dealt with some very pythonesque soldiers—a general and a common soldier, who happens to be a skeleton—and their attempt to launch a huge jelly bomb. The Froud drawings and paintings showed a labyrinth peopled with goblins, trolls and creatures of all descriptions, and through them all, a lovely red-haired girl.

"It's an interesting thing about the *Labyrinth* script," Terry commented, summing up his views on comedy. "I've got the film there, but it doesn't work. It needs an injection of meaning. I shouldn't say that, but you *can* inject meaning into things. And I do feel that comedy or fantasy needs to contain a reflection of reality to work."



Monty Python Search For the Holy Grail, ©EMI Film Distributors





Fairuza Balk as the new Dorothy gets instructions from director Murch. ©Buena Vista Studios

record is seven-and-a-half minutes in the suit," he reports. He walks backwards inside Tik Tok "to make him more bouncy."

DIFFICULTIES... AND A LITTLE HELP

"Return to Oz is filled with special effects and creatures that can only work in limited ways, and our child star can only work limited hours," explains Murch about some of the problems he has encountered. This is his first directing assignment, and it's been a tough one.

An Academy-Award-winning sound and film editor, Murch admits to having had a difficult time in the beginning. As a result, his director friends, George Lucas and Francis Ford Coppola, flew to London for a few days to help him out.

Murch had worked with them for ten years as editor or sound mixer on pictures such as *The Godfather*, *THX 1138*, *American Graffiti* and *Apocalypse Now*. "It was a wonderful opportunity and a wonderful proof of their friendship and interest in me and the project," Murch says about their help.

"Walter was losing his energy and spirits", producer Maslansky explains. "He'd been working on this project for three years and he just ran out of gas. Lucas offered him some thoughts about how to organize his day's work and how to delegate.

"Francis is a walking Italian opera. He came in with tremendous emotional support. Just his physical presence on the set gave a feeling of weight. One of the things Francis was able to do was show Walter that although film is a serious business, you should be able to have fun at it.

"Spielberg may have spoken to Walter, but he hasn't set foot here. However, Philip Kaufman (*The Right Stuff*) dropped in and gave Walter a pat on the back."

FILLING THE FILM VOID

Murch, 41, had been interested in directing for some time. In 1980, when Disney was looking for new directors, the studio asked him what he'd like to direct. Murch mentioned the Oz books, thinking that would be common ground. He had no idea that Walt Disney had bought the rights to 13 of

them in the 1950s.

"The big void in film history is that all the books exist and nothing was done with them," Murch feels. "The improbability of my making this film was enormous, but life has its surprises. If *The Wizard Of Oz* had been a huge success when it was released and if World War II hadn't broken out, they might have made a series then. You have to make sequels right away or reinvent the form a generation later.

"I remember my mother reading the Oz books to me. She was the daughter of a missionary in Ceylon, and she eagerly waited for her next Oz book to arrive on the steamer. To her, the books represented America, a fantasy world she'd never seen. They made a very strong impression on her."

Baum wrote 14 Oz books before he died in 1919. They were so popular that five different authors wrote another 26. A number of movies and cartoons were made from the books, some by Baum himself. "Now," Maslansky says proudly of *Return to Oz*, "we're part of the Oz legend too."



and *Torchy The Battery Boy*, she introduced him to Barry Gray. When Anderson began work on his next production, *Four Feather Falls*, Barry helped with drafting the script of the pilot, as well as scoring and conducting the music. He also wrote songs for the series that were recorded by Michael Holliday.

From then on, he was involved in all of the Anderson puppet shows and features, his work including *Supercar*, *Stingray*, *Fireball XL5*, *Thunderbirds*, *Joe 90*, *Captain Scarlet And The Mysterons*, *The Secret Service*, *UFO* and the first season of *Space 1999*.

His interest in electronic music led him to purchase an early French synthesizer, the Ondes Martenot, which he used musically to score Anderson's *Doppelgänger/Journey To The Far Side Of The Sun*, and to provide electronic music and effects for the two Peter Cushing *Doctor Who* movies, *Fahrenheit 451* and *Island Of Terror*.

In 1979, he arranged a suite of his own music for *Filmharmonic 79*, held in the Royal Albert Hall, London. In 1980, he composed a Royal Fanfare for the Queen and Prince Philip.

A very talented and friendly man, much admired by his fellow professionals, his co-workers and his fans, his death is much felt by us all. His legacy of music, however, lives on in the form of his series and numerous recordings of his works that have been issued and re-issued over the years.

DEREK THE DALEK

Derek the Dalek is just getting his first outing in twenty years... Derek is one of the original Daleks built for the very first Dalek serial in 1963 for the William Hartnell era, and when the filming was finished, he was given away to a Dr. Barnardo's home. It was thought that he would never be needed again... In fact, the Daleks proved to be immensely successful and have been returning again and again. But Derek has spent the years with the children's home, until rescued recently and rebuilt and refurbished to the original

came home, Gilliam is a permanent expatriate. "My work is in fact a reaction against my upbringing in California—the obsession everyone has with technology and neatness." Indeed the offices of Gilliam's company (The British Film Industry Ltd.) above the tangled streets of Covent Garden, have a cosy, very English look, suggesting a tide of clutter only barely prevented from swamping the room.

"I don't choose to work in America," Gilliam says. "I've been offered to direct films there, but I haven't, mainly out of sheer perversity. Also, I like the English people. The English mind is much less structured. And film and TV people here aren't so money-mad and power-obsessed. They're in it because they like it, and even if they do well out of it they know there's more to it than making money."

Warming to his subject, Gilliam goes on, "In America, I feel there's so little room for real imagination. Answers are given for every question. They're reasonable answers, but they're just smoothing over the problems. Everyone tries so hard not to admit the existence of demons and monsters, but they're there all the same.

"America has a problem about accepting reality. The country has very little room for abnormality. You don't see very many cripples on the street. You feel there must be many horrible things hidden in people's attics. I have a deep-seated mistrust of that kind of society."

pattern by workers under Toby Chamberlain. The polishing touches were added by our own Jeremy Benham, and Derek made a public appearance at the recent Marvel Comic Mart in London.

Designed by Ray Cusick, this Dalek differs in some ways from the more modern versions of the basic form (for which, see last issue's article and pictures on the filming of the new "Resurrection Of The Daleks" story). Superbly crafted, it well shows the level of workmanship involved in the early years of *Doctor Who*.

A LIGHT-HEARTED NIGHTMARE

Gilliam's *Brazil* thus reflects Gilliam's adopted British attitudes. The film will have a cluttered, dingy look, the consequence of the government's inability to keep things in good repair. In *Brazil* computers do everything, but they do everything wrong. It's a frightening "retro-future" that combines the worst of the past, present and future. Only the derring-do of unlicensed repair men like the rebel played by De Niro can keep the world of *Brazil* functioning.

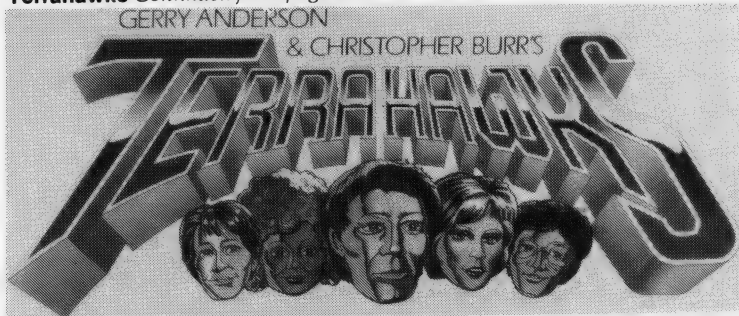
The film is a comedy, but Gilliam warns, "It will be more dangerous than *Time Bandits*—more like rollicking bad times. It's a light-hearted nightmare. The character Pryce plays finds that he can't escape reality. He becomes a hero in the end but there's a price to be paid, which I can't reveal.

"Maybe this is the film that demanded to be made but shouldn't have. It will either work very well or fail miserably. As you can see, I'm just stumbling around, just as I did making *The Time Bandits*. I'm almost getting to like this way of working."



ESTELLE WINWOOD

Actress Estelle Winwood died in mid-June, aged 101. The veteran actress was born in England, and is mostly known for her eccentric ladies, which she played in numerous films and TV shows. *The Producers* (1968) is one of her most memorable performances, with Zero Mostel and Gene Wilder. Her last movie was *Murder By Death* (1976). Other appearances included *The Man From UNCLE* and *Camelot* (1967).



American interest that the first had drawn, a large loss of invested money occurred. Most of the props and models from the show were auctioned off, along with those of several earlier series. This left Anderson a man with many ideas but few practical outlets. ITC Entertainment, his main backers since his *Supercar* days, declined interest in Anderson's next project, *Five Star Five*. For the rest of the 1970s his sole science fiction venture was a thirty second commercial for an ice cream topping company. The commercial, *Alien Attack*, blended *Space 1999* model work with his patented puppet technique, Supermarionation. (See *Fantasy Empire* #12 for a description of the process.)

In 1979 Anderson made the acquaintance of business financier and consultant, Christopher Burr, when both became involved in a consortium bid to buy the franchise for Southern Television (one of England's TV networks, responsible for *Worzel Gummidge* and other shows). The bid fell through, but the two became friends.

Towards the end of 1980 a great wave of nostalgia for the Anderson series began to manifest itself. Toy collector/dealers were being asked more and more for old Anderson merchandise (a lot of which boasted some of the finest workmanship ever crafted by British toy companies). A fan club, *Fanderson*, came into existence, with its own fanzine, *SIG*. Articles about the old series began appearing in young people's magazines, and radio stations were getting requests to play the old theme songs. By far the biggest boost, though, came in April 1981 when, in response to viewers' letters, the entire ITV network in the UK began re-screening old Anderson shows. *Thunderbirds* and *Joe 90* were later followed by *Stingray*, though oddly enough the

other major color series, *Captain Scarlet*, was not reshown on the grounds that it was too violent for children!

The popular response to these reshowings was a major factor in persuading Anderson that he had been unfair to his puppets by abandoning them in the Sixties for live action series such as *UFO* and *The Protectors*. Anderson and Christopher Burr became formal partners in Anderson-Burr Pictures, whose first venture would be the production of a new puppet series—*Terrahawks*.

As in the past, this was Anderson's own conception, worked out with the assistance of his wife, Mary. (His first wife, Sylvia Anderson and he had been divorced in the Seventies; she, too, worked on series, including *Space Maidens*. Another of her projected series, *The Alpha Man*, fell through.)

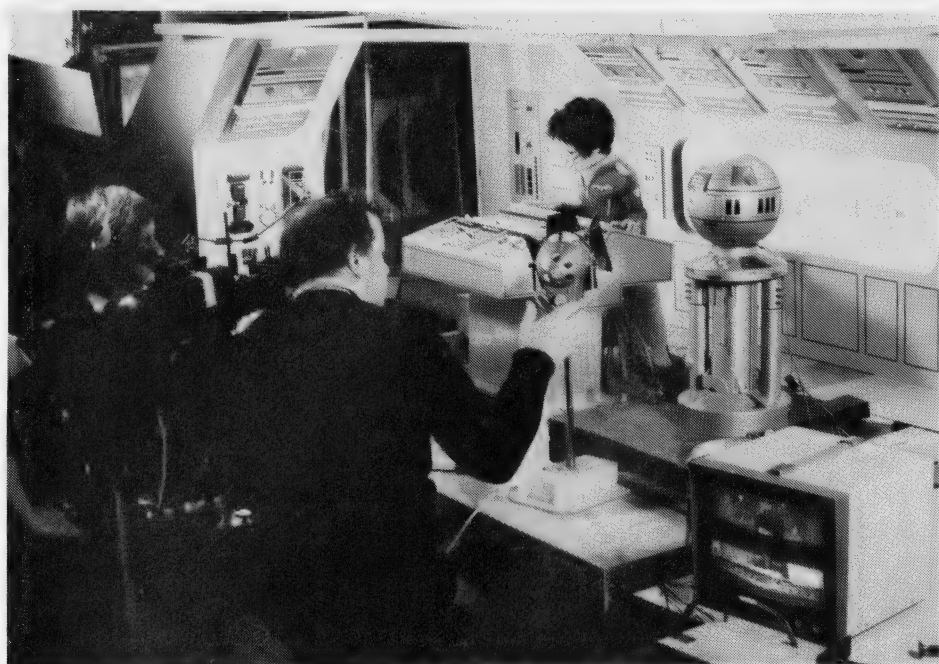
Mary Anderson was the inspiration for the face and character of Mary Falconer. Once the format was established, Christopher Burr won the backing of London Weekend Television (another of the UK's independent channels), EMI Films and especially Bandai Toys—a Japanese company who for years had sold toys based around the fabulous craft and vehicles used in the Anderson programs.

Bandai's investment in *Terrahawks* provided Anderson-Burr Pictures with their largest backer. In deference to them, Hiro was created, complete with an unusual pronunciation of "exactly". In early discussions with the backers, Anderson had been fascinated by one of the Japanese directors who had endorsed his suggestions about the series with enthusiastic outbursts of "exactly, Gelly!".

PUPPETS

The design of the puppets was the greatest challenge faced by the infant company. Anderson did not want to use string puppets (marionettes), because of the obvious illusion-destroying presence of the strings. However skilled the lighting and painting out processes, the string always





tended to show up on the completed film. Nor did he want to emulate the absolutely life-like puppets of *Captain Scarlet* which, because they were for the most part stringless, were very restricted in their movements. Puppets like Captain Scarlet and Joe 90 could do little more than raise an arm or turn their head, and therefore looked very inanimate.

Eventually the technique settled upon was to use a sophisticated version of the glove puppet principle. The characters would be slightly exaggerated human caricatures to show that the makers were not aiming for absolute realism. The operators worked them from beneath the stage, rather like Jim Henson's team did with *The Dark Crystal* and some of the Muppets. The major departure was in the design of the puppet heads. Previous generations of the puppets had sported fibre-glass heads with solenoids mounted inside to operate the eyes and the lips, which worked in synchronisation with a pre-recorded soundtrack. For *Terrahawks*, Anderson wanted to experiment with latex rubber for the faces, which would give the puppets vastly-increased ranges of expression. It would also enable the puppeteers to match the soundtrack with precise movements of their hands inside the fibre-glass underskulls, their fingers moving the eyes and mouth mechanism.

Literally starting again at the beginning, Anderson and Burr had to budget

carefully for the show. Unlike before, where stock props and sets from one show could be carried on into the next production, on *Terrahawks* every single table and chair had to be custom-built. With this sort of overhead, Anderson knew he could not afford the big-name specialists that he had used before (like Derek Meddings), and instead fell back on his reputation for giving unknown talent their first big break in the film business. After all, even Derek Meddings had gotten his start helping fire

the toy guns in Anderson's *Four Feather Falls*!

The new talent was particularly successful. The Spacehawk (with its *Space 1999* overtones) was designed and built by SIG contributor Phil Rae. The Director of Visual effects, Stephen Begg, was appointed on the strength of an amateur film he submitted to Anderson shortly after the series had begun production. His regular work in the show has easily matched the early contributions given to the pilot episodes by Ian Scoones, with Begg even pioneering the use of stop-motion filming in such scenes as the lowering of an aircraft's undercarriage.

Construction of the new-style puppets was given to Richard Gregory, whose name is familiar to British *Doctor Who* fans for his behind-the-scenes work on that program.

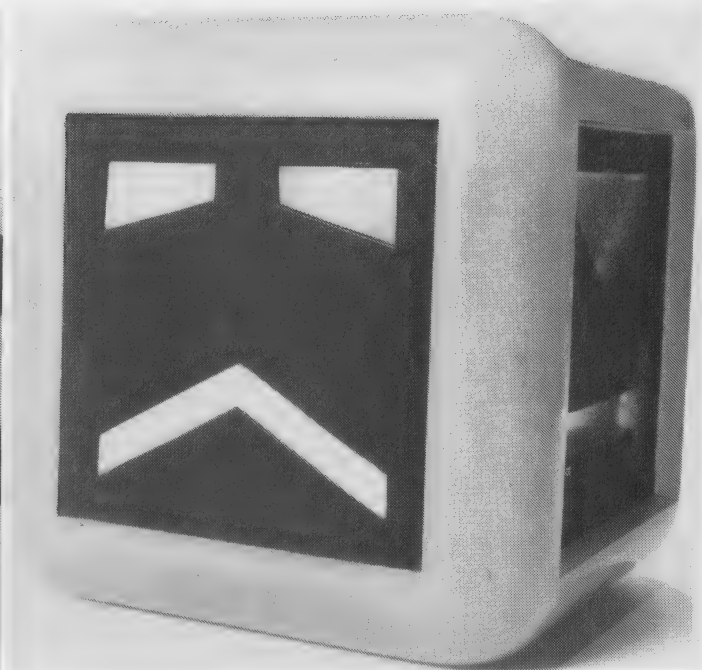
Designing the monsters and aliens, which had to be un-nerving but not terrifying to children, was a task Anderson gave to freelance sculptor Sue Moore. Her previous work was mostly for commercials and the London stage, although some of her masks and costumes were seen on the BBC's *Hitch-Hiker's Guide To The Galaxy*.

Zelda is Sue's creation—though she hasn't admitted to her family that her appearance was based on one of her grandmothers. It took a long while to





(Left) Tempo from "Master of Time". (Above) one of Zelda's Cubes.
© Anderson/Burr Pictures



get the look right, matching it with Anderson's idea that she should resemble Miss Faversham, from Charles Dickens *Great Expectations*. Cy-Star is a blending of Mae West with some of the heavily-made-up pop singers of the 1960s such as Dusty Springfield. Yung-Star's seedy, aged look is based on the make-up that aged Dustin Hoffman in *Little Big Man*.

For the monsters, Sporilla is a throw-back to the ape caricatures seen on old TV shows. Sram ("Mars" spelled backwards) has a crested forehead that is very similar to *Doctor Who*'s Draconians, one of John Friedlander's creations much admired by Sue Moore.

Although her work is primarily in sculpting the heads of the aliens, Susan also took time to consider the many cosmetic details in her creations. She feels that the audience will notice and criticise if they are not right—no matter how small. Several days, for instance, were spent scouring specialists haberdashery shops in London to locate the right size and shape sea-shells to be perfect for Zelda's talon-

like nails. The same shops also provided lengths of silver braiding for the Sram puppet, which gave it the illusion of chain-mail armor.

Terrahawks is painstaking work for its small but highly skilled team, but so far the efforts have been very well received. The early episodes took some time to overcome public trepidation to the show *not* being the logical follow-on from *Thunderbirds* or *Space 1999*. Since then it has built up a steady and enthusiastic audience that continues to grow. The first episode netted viewing figures of just 3.09 million, but by the seventh it was up to five million. Considering that an established favorite like *Doctor Who* often nets only seven million, this is not bad at all for an infant series.

It has made up for the small-scale look of the sets and model stages by some excellent comic writing. Whilst not a comedy series as such, *Terrahawks* does have scripts well on a par with *Stingray*—which often parodied American soap-operas of the period. Hawkeye's off-duty dress sense often borders on the camp, while

Sergeant-Major Zero's bombastic military rhetoric justifies the choice of comedy actor Windsor Davies to voice the character. (Windsor Davies was the bombastic Sergeant-Major in the BBC sitcom *It Ain't 'alf 'ot, Mum*.)

But for the sheer roll-in-the-aisles material, watch out for the two characters who manage Kate Kestrel's recording company, Ander-Burr records. These are the permanently invisible producer, Mike Stand, and his frenetic Studio Manager, Stu. It is impossible on paper to describe the voice of Stu—who finds everything about Kate "weird, okay, yuh?"—but it emerges as a string of patter half-way between Henry Winkler's Fonz and Robin Williams' Mork.

Expect the unexpected....

CREW

Producers.....Gerry Anderson
Christopher Burr
Associate Producer.....Bob Bell
Art Director.....Gary Tomkins
Writer.....Tony Barwick
Directors.....Alan Patillo
Des Saunders
Tony Bell
Tony Lenny
1st Assistant Director....Derek Whitehurst
Supervising Editor.....Alan Killick
Editor.....Tony Hunt
Props Master.....Peter Holmes
Special Effects Supervisor....Malcolm King
Special Effects Director.....Stephen Begg
Models Supervisor.....Nick Finlayson



(Top Left) Captain Kate Kestrel, (Above) Zelda, (Bottom Left) the Zeroids. ©Anderson/Burr Productions

Wardrobe.....Zena Ralph
Head Puppeteer.....Christine Glanville
Alien Design.....Susan Moore
Puppet Maker.....Richard Gregory
Main Titles.....Kevin Davies
Terrahawks Logo.....Mark Harris

VOICE ARTISTS

Zelda, Mary Falconer.....Denise Bryer
Ninestein, Hiro.....Jeremy Hitchin
Sergeant-Major Zero.....Windsor Davies
Kate Kestrel, Cy-Star.....Anne Ridler
Hawkeye, Hudson, 101,
Yung-Star.....Ben Stevens
Singing Voice of Kate
Kestrel.....Moya Griffiths

SEASON ONE

- 1) Expect the Unexpected (Part 1)
- 2) Expect the Unexpected (Part 2)
- 3) Gold
- 4) Thunder-Roar
- 5) Close Call
- 6) From Here to Infinity
- 7) Space Samurai
- 8) The Sporilla
- 9) Happy Madeday
- 10) Gunfight at Oaky's Corral
- 11) The Ugliest Monster Of All
- 12) The Gun
- 13) Thunder Path

SEASON TWO

- 1) Mind Monster
- 2) To Catch a Tiger
- 3) The Midas Touch
- 4) Operation S.A.S.
- 5) Ten Top Pop
- 6) The Unseen Menace
- 7) Christmas Miracle (Shown as part
of the first season in UK)
- 8) Midnight Blue
- 9) Play It Again, Sram
- 10) My Kingdom for a Zeaf
- 11) Zero's Finest Hour
- 12) The Ultimate Menace
- 13) Ma's Monster

At the moment, a further series of 13 episodes is under production as Season Three. No titles are yet available.



some wonderful facts and figures in it, which I read out in the punt as we were going along. We also had a gramophone in the punt! I don't know whether it comes out on the film, but it was very funny because all those ducks on the river were absolutely wonderful—perfectly in timing and every time we said something, just in the pause before the next person spoke one of the ducks would go QUACK QUACK QUACK! Absolutely wonderful!”

“Shada” saw the exit of Graham Williams as producer to be followed with John Nathan-Turner with “The Leisure Hive”. The differences in style were obvious to the fans, were they to the production team? “I don't think it was so much to do with them (GW and JNT), but I think during my time on *Doctor Who*, it changed because of competition from *Star Wars*. I think John probably rightly thought that the format had to change to keep up with *Star Wars* and he was probably forced to be different. I was very, very fond of John. He was very kind to me—he's a very good producer.”

I added that my own preference was for the JNT style because I found most of the GW stories tatty. Lalla seemed unsure, “I dunno. I loved *Doctor Who* when it was tatty, I thought that was its charm and to try and jazz it all up was a shame. I thought that it was almost immaterial that we were going through space—it was really about people. The monsters were so sort of “human” in a way, by the fact that they were identifiable with. I loved that sort of vagueness and I always used to enrage everybody by doing things, like in ‘City of Death’, where I'm making the machine which is supposed to send Julian Glover back in time and I was standing in the background mending a 13-Amp plug! I loved all that understatement and silliness that Tom and I managed to achieve in the programme.”

Getting firmly embroiled in the debate, I stated my preference for the more serious approach to the programme. “I understand that. I mean, we never ever wanted to send it up, but I think we had the smaller children in mind and in my opinion adults like it basically because it was for small children. Adults always love



In “The Leisure Hive” The Doctor shows his age while Romana remains youthful. ©BBC

things that are meant for children like *The Muppets* or *Magic Roundabout*—they become culty things with adults because they're meant for children. In my mind, I always thought it was best to play to children and hope that the adults like it, and that is why Tom and I had that sort of childish relationship, and I think in its way it worked. It's different now and I think that's a good thing. The difficult thing about it is that the audience is such a wide range—literally children of five and adults of 85 are watching it and you cannot play it for all of them. So you simply have to accept that one bit of your audience is going to be in the dark. Tom and I played to the small ones and I think that was just our time.”

Seeing as Lalla was so happy with the part, why did she leave? “I thought it was time for a change, and it's good for the series. I think I'd done enough. It was interesting really. I went to see John Nathan-Turner about what was going to happen in the next season, and I went to the meeting thinking: *How am I going to tell John that I think I ought to leave halfway through this season?* I wanted to leave in a proper

story, rather than just dwindle out. And John came to the meeting thinking: *How am I going to tell Lalla that I think that the best thing would be if she left halfway through*, and so we met on equal ground. I didn't want to finish at the end of a season, like Mary did and not come back. And I got to take K9 too!”

Would she have liked to have seen Romana killed off? “I think it's an easy way out. We did discuss all sorts of ways and I think John and I decided that being killed off wasn't such a great idea. I'm glad I wasn't killed off, I think it's more interesting to do something else.”

Lalla appeared on eleven *Doctor Who* stories in all. I asked her which she most enjoyed making. “I suppose the Paris one, but I don't know if I enjoyed it most as a story. My favourite story was the vampire one ‘State of Decay’—I loved that one. I thought the costumes and sets were so wonderful. It was a lovely part: we were very happy on that one.”

And which did she least enjoy? “Fun- nily enough—“Shada”! I don't know why, it was just one of those

arrangements where I was miserable, I didn't want to be there. It was nothing to do with the story, I just got out of bed the wrong side. Maybe it was an omen! I was quite miserable doing it, though I did like the resulting footage."

I then stated that my own favourite to feature Lalla was "Warriors' Gate". How did she feel towards this story? "I hated that because it was my last one and I was miserable! It was a very odd one to do because, knowing it was the last, all sorts of emotions came into play."

"Warriors' Gate" particularly featured a lot of special effects. Did Lalla enjoy the studio process of creating them? "Yes, I loved it. I think they were very hard for visiting actors, because mostly they'd never done that sort of thing—all that CSO stuff. They didn't really understand it, and found it very boring. I've never found technicalities boring, I love and adore technicalities. I loved talking to cameramen about it and how it works. We had a wonderful crew on *Doctor Who* for the time I was there—a super cameraman called Alec Wheal who is wonderfully kind and funny. I think sometimes they quite like it when actors pester them with all these questions—I just used to ask incessant questions on how these things were done technically, because I was fascinated by it."

The role of the director is also crucial to the making of *Doctor Who*. How did Lalla find the various directors who worked on the programme? "We had a lot of very good directors, some I'd worked with before on other things. Peter Moffat I'd worked with before—he's a lovely man. They were all different. Michael Hayes was fun to work with. Some of them found *us* difficult and one of the directors came on it fairly determined to hate everything about it and found, against his will, he enjoyed every moment in the end."

In the final issue of the fanzine *Gallifrey*, Matthew Waterhouse stated in an interview that fans were wrong to praise a director for a job he had botched in the eighteenth season. Intrigued by this remark, I asked Lalla if there was a story she worked on where the director botched, as Matthew said. Her reply



"Meglos" teamed Lalla Ward up with Jacqueline Hill. ©BBC

was rather interesting: "I don't think that Matthew Waterhouse is in any position to talk like that, quite honestly. I don't really see how an actor who had done as little as Matthew has any right to criticise a director who is probably 1,000 times more experienced than he is!"

Taking this point further, I wondered whether Lalla's criticism of Matthew meant that they didn't get on whilst working on *Doctor Who*. "I got on very well with Matthew. I mean, I asked to meet him before he joined the series and JNT set that up, because I thought it was horrid coming in on a series where you knew nobody. So we met in the bar, and I got to know him reasonably well. I don't think he ever realised how lucky he was to be in it, which slightly irritated me sometimes. I mean, one just wanted to say: 'Now come on, Matthew, think of all the boys who would adore to be doing what you're doing.' I think he got a bit grande from time to time, but that sort of remark about a director who *must* be more experienced than Matthew was the sort of remark that made me irritated about him. It was probably nerves or youth making him say silly things."

I added that Matthew could often be critical of fans, to which Lalla replied:

"I don't think there's anything clever in that." In that case, what was her opinion of the "hard core" *Doctor Who* fans who have emerged over recent years? "They're slightly an unknown quantity for me. I'm delighted to have fans. I just don't understand their obsession. I mean, I know nothing about science fiction—the fun for me about *Doctor Who* was the freedom—the characters weren't stuck in one place, and I loved all that. I'm not quite on their wavelength but I'm very glad they're there. I got letters and things, which is very nice. I'm delighted to do interviews when I can—I occasionally can't because I don't have time, but on the whole, I'd rather meet the fans than not."

And what about the general public? Is she still recognised in the streets for being a *Doctor Who* girl? "Funnily enough, yes—I'm always amazed when one is recognised by small children too, because one doesn't expect small children to have a capacity for recognising—you don't imagine they take in that sort of thing. I saw Mary Tamm the other day and she said she's still recognised for playing Romana."

Remembering Mary Tamm's lack of enthusiasm for the part, I mentioned that she probably isn't too pleased that the *Doctor Who* tag has stayed. "I don't know," Lalla replied, "I'm very pleased about it!"

One trademark of Lalla's Romana was the stylish variety of costumes she wore, from the "City of Death" school uniform to "The Leisure Hive" sailor's suit. How much say did Lalla have in what the character wore? "I was fearfully bossy about what I wanted to wear, and June Hudson was the designer—she is lovely—a super designer. I'd go to June and she'd have a lovely drawing of me in a pink lurex catsuit and I'd say, 'Yes, that's very nice, but I rather saw myself in riding gear.' 'Oh, wonderful!' she'd say. Out would go the drawing and in would come the riding gear. I was obsessed with wearing clothes which I thought children would identify with. I always had in mind that Romana would be the sort of girl, who, though travelling through time and space, would go to the equivalent of Petticoat Lane and pick up old clothes which, depending



Tom Baker as The Doctor and Lalla Ward as Romana

on the era we were in, would be in place. That's why I wore Victorian clothes in one thing, and the riding thing—I had Victorian boots, an 18th century waistcoat and a perfectly modern hunting jacket—it was a wonderful ragbag. It's the only series where you can do that sort of thing."

Temporarily abandoning the subject of *Doctor Who*, I asked how the role of Ophelia in the BBC production of *Hamlet* came about, "I auditioned for it and went to meet the director, but I wasn't particularly worried about it because I thought: *This is silly, they're not going to give Ophelia to the Doctor Who girl.* Rodney Bennett, who directed it, hadn't seen me in *Doctor Who* and was totally unbiased in that sense. People say that television pigeon holes you in the media, but I'm deeply grateful to the BBC that they've never done that to me—that in the middle of *Doctor Who* they gave me Ophelia. Maybe I auditioned slightly better for not being worried because I was so sure I wouldn't get it. I must say I was staggered, and I thought: *This is really why one loves the BBC, because they let you try.*"

Not having been typecast by the BBC was this reflected in the other media? "One never knows whether or not it affects one's career. I haven't done anything for the BBC since then, bar *Schoolgirl Chums*, but probably not. I don't worry about how it affects me in the future, just whether I enjoy the job at the time."

Which media would she prefer to work in? "I'd love to do some more television. That's the nice thing about this job, you can mix. I've been doing

the play now since before Christmas, and it would now be nice to go back and do some more telly."

Given that Lalla had now been doing *The Rehearsal* for over three months, I wondered if she ever got bored by the repetition. "Well, you're always doing it for different people, so you just have to keep that in mind. I find it fairly wearisome some of the time if I think about doing it again, but I never find it wearisome when I'm out there as there's always something new. It's a lovely part. One joy is that you find new things every time you do it, and it's a lovely company—an excellent cast, and I shall be sorry to see the back of it."

Turning to the psychology of acting, I asked whether, seeing as actors are always on the move, they were naturally confident. "No, I don't think so—most of us aren't really. We always want telling all the time that we're wonderful."

But surely to leave school at 14 implies a great deal of confidence? "It wasn't out of confidence. It was out of shyness and hopelessness and not knowing quite what to do, and a determination to get through all that, which is what Central helped me to do. My first term at Central was probably one of the most ghastly times of my life. I thought I was going to die of misery, but I got through that, I mean, I don't feel confident now—I'm always pleased when someone says that they enjoyed the play, or that I did it well."

Although nothing to do with confidence, Lalla did give up acting once. "After I'd done *Duchess Of Duke Street* I wanted to go back to drawing,

which I still do a lot of. I did stop for about a year, voluntarily, but it's a bug that's hard to get out of one's system—so I came back pretty quickly." How important is acting to Lalla? "Very important!" Did she ever envisage herself giving up again? "No."

Does she ever watch herself on television? "Always, I think it's part of one's job to see what one's done and try to put things right that were wrong. There's a school of thought which says, 'Oh no, I never watch what I've done—it's so embarrassing!' I was like that when I started, but now I've made it part of my job to try and be as objective as possible and correct things I don't like."

Upon the introduction and demise of every *Doctor Who* companion, newspaper coverage is huge. What was Lalla's experience of this? "They seem to pounce on you at the drop of a hat, which is very nice because I wouldn't be half as well-known without them. One gets irritated when they ask about things that you don't want to be public, but that's one thing about newspapers."

As the 4:30 matinee performance rapidly approached, I asked Lalla my final question. Although she won't be appearing in any new footage for the special, would she ever consider recreating the role of Romana at some future date (especially since the character has been mentioned numerous times since her exit)? "I would never say categorically *yes* or *no* to that question—in my mind I probably wouldn't because I feel I've done it. However, if a story came up where it seemed good enough to come back then I'd certainly think about it. I had such a happy time on *Doctor Who* that I'd never shut the door in that way. I'd rather have nothing to do with it for a long time, and then go back to it in the future—in three or four years, I'm sure it will still be going. That would be fun, having had a long, long break from it."

This interview originally appeared in the fanzine Skaro, and is reprinted with the kind co-operation of its editor, Simon M. Lydiard.



TELEVISION

his own plans. He is supremely cynical and believes that the public "has a right to be ignorant" of the mechanisms of Government. "Knowledge only means complicity and guilt," he explains. "Ignorance has a certain dignity."

Hacker isn't entirely on his own, however. He has slight help from his Principal Private Secretary, Bernard Woolley (Derek Fowlds). Bernard is the secretary to the Minister, and though obsequious to some degree, he does actually believe in the Minister. Bernard helps him, as well as he is able, to fight off the cynical attacks of Sir Humphrey. Bernard is in an unenviable position: being a member of the Civil Service, he is not supposed to be helping the Minister *too* much—but he is an idealist, like Hacker, and believes in the reforms and modifications suggested.

WIT AND STYLE

The battle is joined from the first episode, "Open Government". Hacker's party has been elected to power on the promise of more open government. To the Civil Service this is a contradiction in terms. "You can either be open, or have government," one of Sir Humphrey's colleagues comments. Sir Humphrey manages to back the novice Minister into a corner where, to cover his own embarrassment at a stupid error, Hacker is forced to shush up the whole matter—and thus compromise the whole policy of the Government. Sir Humphrey is confident that he has won this new man over and has him "House trained". But he doesn't realise just how persistent Hacker can be.

The scripts are written with wit and style. Repartee is furious and occasionally serious. The grain of truth always gives a vivid air of reality to the show. In one episode Sir Humphrey waxes unenthusiastic about the European Common Market, maintaining that the French only joined it to put the screws on England, and that England only joined it to put the screws on France. At another time, he points out that most roads in England seem to



Another round of "Discussions" for Hacker (Paul Eddington), Bernard (Derek Fowlds) and Sir Humphrey (Nigel Hawthorne). ©BBC, printed by permission of the Arts and Entertainment Network.

run between Oxford and London—simply so that the politicians can better attend their old alma mater functions. Though they are presented in a humorous fashion, there's quite a shade of truth in both his remarks.

"Her majesty does like the business of Government to continue even when there are no politicians around," Sir Humphrey remarks at one point. The business of Government is his concern, and he feels that his ways are the ways that are best for the country. It is all done in clubs, over sherry, and quietly, out of the public eye. The Civil Service knows facts that the Cabinet and Ministers don't (hardly surprising, since they have to work out the mechanisms to implement decisions), and the show has them manipulating the wheels of State. Secrecy is their way of life.

"Always dispose of the difficult bit in the title," he murmurs, heading a White Paper "Open Government". "It does less harm there than in the text." The White Papers are the submissions to the House of Commons made by government departments that detail all the changes a policy will make. They are virtually unreadable. They are lengthy, detailed and complex—and deliberately so, Jay and Lynn suggest. "The less you intend to do about something, the more you have

to keep talking about it," one of Sir Humphrey's peers remarks.

SOPHISTICATION

There is no slapstick in this show to generate humor. Pratfalls do not exist, and no one has to do something stupid to get a laugh. The humor is slick, sly and sophisticated, contained mostly within the incessant dialogue between good (sort of) in the form of Hacker and evil (sort of) in the shape of Sir Humphrey. Hacker is mostly out of his depth with the genteel, droll wit of Sir Humphrey. But he does manage, just, to hold his own.

Yes, *Minister* is probably the wittiest and best comedy show to come from England in years. The writing is clever, the acting marvellous and the direction and pace well handled. It is far, far above the level of the general sit-com; it acts as a thinking person's comedy. It is not crude, like *Benny Hill*, nor dumb, like *Three's Company*. It is a class act. This is the peak of comedy—the best show that England has to offer. It is wonderful viewing now that Arts and Entertainment has picked it up. It's being shown a number of times due to its high popularity. If you tune in to it, you'll eventually catch all of the episodes. Try it—it really is well worth the time. You'll be rewarded by the

cleverest, driest humor you'll see in a long, long time.

It is only appropriate to let Jim Hacker and Sir Humphrey have the last words:

Sir Humphrey: You came up with all the questions I hoped nobody would ask.

Hacker: Well, Opposition's about asking awkward questions.

Sir Humphrey: And Government is

about not answering them.

Hacker: Well, you answered all mine anyway.

Sir Humphrey: I'm glad you thought so, Minister....



THE TOMORROW PEOPLE By John Peel

The next stage in evolution has arrived—the Tomorrow People. The human race is “breaking out” in homo superiors, as young people are starting to develop tremendous powers. At the moment there are very, very few of them, but there will be more and more as time goes on. The Galactic Federation—which previously declared the Earth a “hands off” world because of its tendency to crime and violence—is helping these new types of people. They have become Earth’s representatives to the Galactic Trig.

THAMES

This is the premise of Thames Television’s children’s show, *The Tomorrow People*, first broadcast in England in 1973. The series ran for six short seasons, a total of 68 episodes. These have now been purchased by Nickelodeon for US broadcast seven days a week.

The success of the BBC’s *Doctor Who* in England led many of the independent stations to try and match this success with their own blend of science fiction and fantasy shows. Most of these, such as Bob Baker and Dave Martin’s *Sky* did not last very long. *The Tomorrow People* had an excellent run. Though never broadcast against *Doctor Who*, it was clearly intended by Thames to be a rival to the show, and to try and draw in the same audience. Several guests appeared on *The Tomorrow People* who had previously worked on *Doctor Who*, including John Woodvine, Kevin Stoney and Dave Prowse (better known as Darth Vader!). In a strange turnabout, actor Peter Davison, who was later to play the part of the Fifth Doctor, appeared in the 1975 story, “A Man For Emily”.

Reaction to the show was mixed; children by and large enjoyed it (and still do, since Nickelodeon broadcasts it so frequently), but it did not really appeal to an older audience. Jon Pertwee, who played the Doctor at the time that *The Tomorrow People* premiered, considered it to be cheap, shoddy and childish.

JAUNTING

The appeal of the show is that the heroes (and heroine) are young people, mostly played by teenagers. The young audience can identify with them. The Tomorrow People have amazing mental powers, aided by their organic computer, Tim, built by the Galactic Federation. Their powers are strong, but often undirected. They need to be able to control them, which is where Tim helps out. Their ability to “jaunt” (teleport) is innate, but they need a reference point to jaunt to. Belts (and later wrist-devices) linked with Tim provide the information, so that they do not teleport to the wrong or random destinations. Their telepathy is also innate, but Tim helps them to communicate over longer distances than is normally possible. Tim is their link with one another.

The powers of these youngsters also include telekinesis, the ability to move things around. Each Tomorrow Person may also have an individual power or talent that the others don’t have. Mike, a later member of the team, can undo locks; Andrew, a young Scot, can create illusions. Their minds are still young, and their talents are still developing.

Generally unknown to the people of Earth at the start, the Tomorrow People become known to a secret government organisation in “Secret

Weapon”, and then to the Prime Minister. This secret of theirs is kept. They may be called upon by the government as well as by the Federation. Trevor Bannister (primarily a comedy show actor) plays the head of the research group that is capturing Tomorrow People. The group is aided by an adult telepath who is confused as to whose side she should be on. In “The Revenge of Jedikiah”, this character is killed off (though not played by Trevor Bannister—he is seen being shot from behind; the waste of an excellent plot possibility).

The youthful approach appeals to children, sparking their imagination—perhaps *they* could secretly be Tomorrow People themselves?

BREAKING OUT

Creator of the series is Roger Price, who now works in Canada with Kid Next Door Productions, producers of such shows as *You Can’t Do That On Television* (also shown on Nickelodeon). “The idea for *The Tomorrow People* came from my own secret daydreams as a child,” he said. “I used to find it difficult to believe that I could be from the same species as the stupid, vindictive and—I admit—menacing adults who dominated my life.”

This is what appeals to children—in the show, the children are more intelligent and capable than the frequently blind and stupid adults. John is the eldest of the Tomorrow People (played by Nicholas Young), and the mentor of the group, but the rest of the cast are very young. Elizabeth (Elizabeth Adair) is a student teacher, making her about 21; Stephen (Peter Vaughan Clarke) is one of her pupils, and thus about 16; Tyso (Dean Lawrence) is

about 13, a wild, gypsy boy; Michael is a little older (played by Michael Holloway).

John, along with Carol and Kenny, is on the look-out for new Tomorrow People. Becoming one is a traumatic, and frequently dangerous experience. "Breaking out" can happen to young people at any time. The mind begins to expand, to show signs of uncontrolled telepathy, leading to voices crying in the head, and severe headaches and confusion. Sometimes, as in Elizabeth's case, the person becomes disoriented and feels helpless and threatened. Elizabeth was the oldest to undergo the transformation. When John tries to reach her, she panics and jaunts into hyper-space, a region where everything is void. John must try and rescue her. They are constantly seeking new people who are breaking out, to help them through this traumatic experience, and to train them in the usage of their extra-ordinary powers.

JEDIKIAH

Naturally, there are menaces to face, both on the Earth and in space; in the present and in the past. There are alien invaders, human beings seeking power, crises to solve. And there is their arch-enemy, the alien metamorph known as Jedikiah.

Jedikiah is an alien creature who can bend minds to his own will. He was played by the magnificently menacing Francis de Woolff, another *Doctor Who* guest. Huge and imposing, with a very gruff, evil voice, he really enjoyed his time in this part. Naturally, Jedikiah is always defeated, but it takes a lot of effort!

One of the best of the stories (at least from a viewers' point of view!) was "A Man For Emily", which was out-and-out comedy. Peter Davison guest-starred as an alien who has been brought up on old westerns, and who comes from Ship to find that the Earth isn't quite what he expected. He can't get into a gunfight anywhere in London, and is most disappointed. His sister, Emily, is played by Sandra Dickinson, now his wife, and better

known to viewers for her role in *The Hitch-Hiker's Guide To The Galaxy*. This was the first time that the two of them had worked together, and it led to their dating and eventual marriage. In the story Emily is looking for a man to wed, and Ship decides that John is the perfect solution. John does not agree. He spends the three episodes trying very hard to avoid Emily and to capture her brother before he can cause any real trouble. Peter Davison says that he was most uncomfortable doing the part, but it is one of the better episodes, because of the excellent humor.

CHEAP

There was another side to the show, too. In the US a frequently levelled criticism against *Doctor Who* is that it is low-budget and frequently looks cheap. This accusation could be levelled against *The Tomorrow People* with a lot more justification. Production standards were rather low, sets crowded and not too imaginative (barring Tim, which was a wonderfully designed set that changed from time to time). In one really embarrassing story

("Into The Unknown", the only one not written by Roger Price), the aliens at the starship controls keep pressing the same buttons on the rickety control panel to fire lasers, go into hyperdrive, open the doors, ring a bell....

On *Doctor Who* the cheapness of the sets and models is often off-set by marvellous scripts. On *The Tomorrow People*, this is rarely the case. Roger Price is a good, competent writer, but the stories rarely rise above the mundane. "The Blue and the Green" is notable in that it has two factions fighting against one another, causing rifts in the school where Elizabeth teachers and Stephen attends. "Secret Weapon" is excellent suspense as one-by-one the Tomorrow People are captured by the sinister Colonel and Trisha, his telepathic assistant. The trouble is that having created such a wonderfully potent concept, nothing is ever made of it again. Trisha is older than John, and more experienced—it could have been a perfect opportunity for her to try and take over leadership, and cause stress and tension. Instead, she is simply forgotten. "A Man For Emily" I have already mentioned, one of the funniest and cleverest of the shows.

Alien beings frequently appear on The Tomorrow People. Photo courtesy Nickelodeon



BOOKS

COMPARED TO WHO

On the negative side, scripts tend to be very similar to various *Doctor Who* stories. "The Revenge of Jedikiah", shown in May of 1975, begins with the opening of a pyramid, and the freeing of Jedikiah, who was trapped inside it. *Doctor Who's* "Pyramids Of Mars", broadcast in October of 1975, had a similar scene with Sutekh in a pyramid. Though the *Tomorrow People* episode was broadcast first, it's lower production values made the *Doctor Who* version look much more inspired. For a reverse case, "Castle Of Fear" in October 1978 has the *Tomorrow People* investigating the Loch Ness Monster, which the Doctor had done in September of 1975.

Even the excellent theme for the series, played on electronic instruments, was a *Doctor Who*-style theme. It was composed and realised by one of the BBC Radiophonics men, Paddy Kingsland. The camera zooms in at various objects, including an opening hand, people's faces, a dark cat and so forth. But the effect of travel is very similar to that of the opening graphics for *Doctor Who*, introduced in 1970.

Some of the stories were frankly embarrassing. "The Living Skins" is undoubtedly one of the worst. Plastic clothing is actually an alien life-form that is attempting to conquer the Earth. When you dress in it, it inflates and controls you... (It is defeated by John's cold germs, to which it has no immunity—shades of H.G. Wells). The effects were cheap, the story thin and the result laughable. Many of the later stories have similar problems, but this was certainly a low point.

Overall, the show is generally enjoyable, when watched in the right frame of mind. It's not the best of television, but there are many shows that are far, far worse. It is frequently fun and throws in a few interesting concepts that are worth thinking about.

One last point of interest. The *Tomorrow People* are totally unable to

Continued from page 11

seven thousand clippings now.

"Nobody will admit to not reading the book, although some people seem to be familiar with it by osmosis. A few say they loved the little animals, which means they've confused it with *Animal Farm*. Others get Orwell mixed up with H.G. Wells or Orson Welles.

1984 is not a pleasant story with a happy ending. When the BBC version aired 31 years ago, many viewers were appalled by the torture scenes. How will today's audiences react? "I think Hollywood has suddenly realized you can't avoid reality," Rosenblum observes. "Grim subjects with unhappy endings used to be the kiss of death. Now, people are saying movies should depict reality. Look at *The Day After*, *Testament* and the upcoming film *War Day*, about life after a nuclear holocaust.

"1984 isn't about a physical apocalypse, but it's certainly about a political apocalypse. History shows that no empire has lasted forever. We think we're immune from an Orwellian 1984-type existence. But now for the first time the technology he describes is really here. All kinds of surveillance tools are available. I'm not saying 1984 will be a message movie, but the reality of totalitarianism is there."



CHEESEBOARD

Continued from page 13

that will get answers if a club questions something that it's heard. *Fantasy Empire* has also volunteered to help get the word out. So if your club or organization wants to find out more about the APC Network—or about bidding for the 1986 Time Festival—just write to me at New Media Publishing, Inc., 1518 East Fowler Avenue, Tampa, Florida 33612.

I've often had people write to me about starting a club. I certainly don't claim to be an expert on the subject. Maybe with the combination of talents on the Time Fest Board, we'll be able to develop some guidelines about how to get up and get running with a local club. With the input of the BBC Rep, we might also be able to let the fan clubs know what is OK for fan clubs to do and with what activities they would be crossing the line into the 'professional' area where they'd have to get licensed. I, personally, am having a lot of trouble with the whole fan-pro definition. There are people in DW fandom who are clearly professionals in that they are making a significant part of their income from their DW activities—but they're also fans! There are also fans who know what they're doing (like running conventions!) who don't make any money from it.



Elizabeth (Elizabeth Adaire) and John (Nicholas Young) use Tim to attempt to contact the other *Tomorrow People*. Photo courtesy Nickelodeon.

kill. Their minds will not allow them to take life so they resort to stun guns. Perhaps the next stage of evolution will lead to people who have tremendous

minds, but lack the savagery of the human race. It's worth thinking about....





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